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DOCTOR WHO

GAZINE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

ARE YOU SCARED YET?

"My kids would love it to be even *more* scary!"

PAUL WILMSHURST, director of *Mummy on the Orient Express*, on the making of a modern classic!

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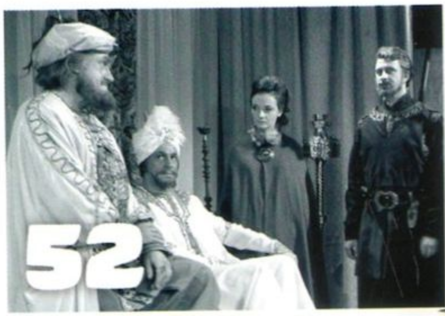

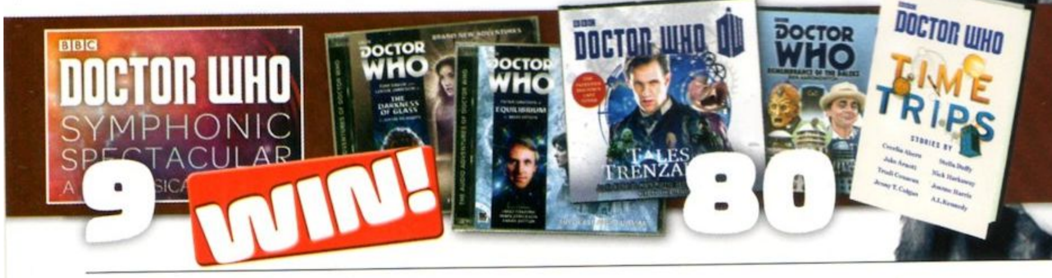

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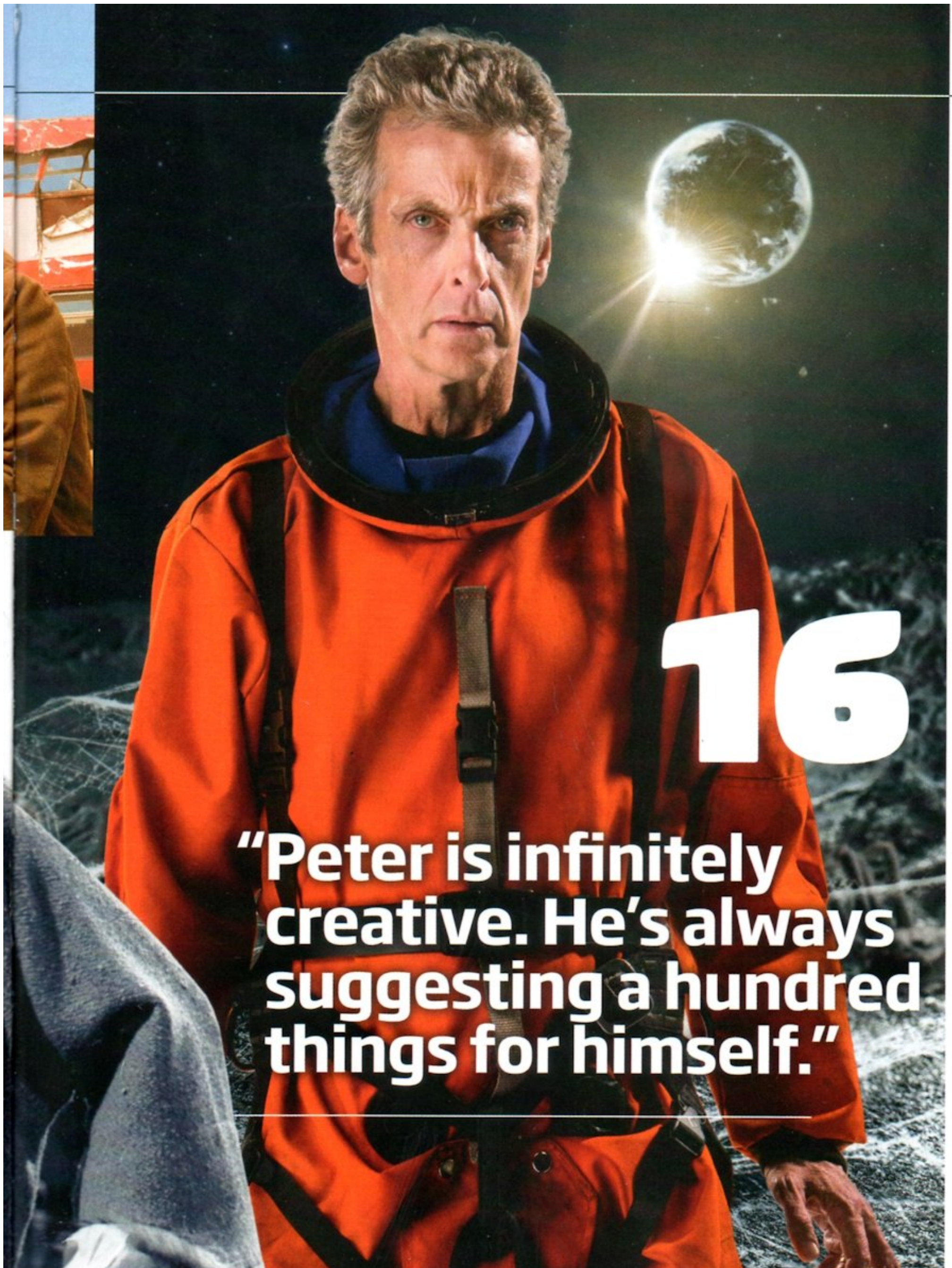
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"Peter is infinitely creative. He's always suggesting a hundred things for himself."

LETTER FROM THE EDITOR

Doctor Who is – and always has been – the scariest show on television. That's the whole point of it. To terrify and thrill and entertain young viewers. Yes, there's more to it than that, obviously – but when you're a child, that's the only thing that truly matters. *How scary are the monsters?*

The most recent series has delivered scariness in spades. I had the recent pleasure of interviewing director Paul Wilmshurst, who was responsible for realising some of the scariest *Doctor Who* moments of 2014 in the episodes *Kill the Moon*, *Mummy on the Orient Express* and *Last Christmas* (see page 16). When we met up, we exchanged some scary *Doctor Who* memories from our own childhoods. Paul is fortunate enough to have watched *The Web of Fear* on its original transmission, and remembers cowering from the Yeti, as they stampeded through the tunnels of the London Underground.

As for myself, I remember being terrified of *City of Death* as a three-year-old... poor old Professor Kerensky being aged to death! These are the moments that stick with you forever, and I'm sure that will be true for today's youngsters, when they think of the Mummy claiming its victims on the Orient Express, or the Dream Crab stalking Clara.

But actually, thinking back, one of my scariest *Doctor Who* memories wasn't from the television show at all. I remember visiting the *Doctor Who* exhibition at Longleat in the early 1980s. Those of you old enough to remember, may recall that you entered the exhibition through the police box doors, whereupon the first thing you'd be met by was a full-size Dalek, barking out threats of extermination! I was so terrified that I ran straight back out of the exhibition. Eventually I was coaxed back in by my Dad ("It's okay, it's behind glass!"), but I'll never forget that feeling that suddenly, the Daleks were *real*.

Over Christmas, I visited Cardiff's *Doctor Who* Experience, once again with my dear old Dad, and we enjoyed watching as the kids piloted the TARDIS, before we all made our way through a forest of Weeping Angels. Frankly, the children managed to hold it all together far better than the grown-ups...

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Back in the late 70s, the Doctor presented several editions of Open University by mistake..."

RUSSELL T DAVIES asks: **I love your list in DWM 482 of the Doctor's many wives. Did you ever think we'd be having that conversation, 10 years ago? But... what's this? His marriage to Queen Elizabeth the First was unconsummated? But, but, but... in *The End of Time* Part One, the Tenth Doctor arrives on the Ood-Sphere to greet his old friend Ood Sigma with the words, "Got married. That was a mistake. Good Queen Bess. And let me tell you, her nickname is no longer... *ahem*." So, what does that mean, boss? What can it possibly mean?? Steven, what does it MEAN??? Thank you.**

Oh for God's sake, PAY ATTENTION. You've gone soft up there in Manchester. Practically tofu, I'd say. Probably all that lazing about, never writing any episodes for me, even though I wrote *six* for you. Yes, SIX. Actually, no, SEVEN. *Time Crash* counts too – and it was for charity. But never mind, oh no, I'll just type on and on and neglect my children, that's *fine!*

Okay, the facts. I said the marriage was unconsummated – and so it was. You saw for yourself in *The Day of the Doctor* – he ran straight off after the ceremony. Would we have put that on television if it wasn't true? But I never said – not once, not ever – that the *relationship* was unconsummated!

Yes, Russell! I went there. Even as you gasp and clutch the furniture for support, I am writing in the pages of **Doctor Who Magazine**, about *pre-marital shenanigans!* I realise you've probably never heard of such unsanctified naughtiness – glancing at your resume, I see you write mainly about fruit and veg for Channel 4 – but it does go on, you know. Well, outside of Manchester.

So there you are. You may sleep again. The Doctor's boast in *The End of Time* (oh, and *thanks* for that title, just before I took over) and my statement that his marriage to Elizabeth was unconsummated are in no way contradictory. True fact! Accept my True Fact. Back away in shame at your wrongness.

Actually, write me a story, and we'll say no more about it.

ELIZABETH W asks: **In *The Empty Child* and *The Girl in the Fireplace* we learn that Rule One is, 'Don't wander off'. Then in *The Big Bang* we learn it is, 'The Doctor lies'. Recently, in *Flatline*, Clara said that Rule One of the Doctor is, 'Use your enemies' power against them'. So what exactly *is* Rule One?**

I'm glad you asked. Facts have come to light. Some time in the late 1970s, the Doctor presented several editions of *Open University*, by mistake – he was trying to tune the TARDIS into Radio 4, and his elbow slipped. He ended up stuck on telly for three days! In desperation, he explained all the secrets of time travel, bodily regeneration, and accidentally gave away the next twelve hundred years of human history. Fortunately, it was educational television, so nobody paid any attention.

But during his marathon lecture, he revealed the following:

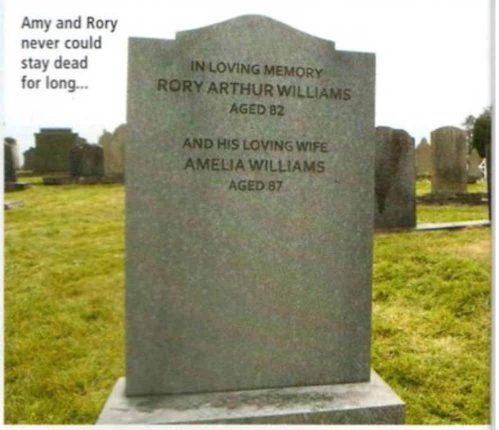
THE DOCTOR: Rule One. Pay attention, this is important. That's why it's Rule One. Rule One is: Whatever you're telling people, tell them it's Rule One. Don't ever say Rule Two. Never works. Or Rule Three. You just get looks. And don't talk to me about Rule Four. If you say, for example, "Quick, duck before that Robot Samurai Decapitator Unit can decapitate you – it's Rule Four!" chances are, people will just blink at you and ask, "Well, what are Rules One, Two and Three, then?" And you say, "Never mind, you're about to be decapitated! Rule Four: duck!" And they say, "Yeah, I understand, but I'm just wondering, given how important Rule Four sounds, what on earth could be in Rules One, Two and – oh! Why am I suddenly on the floor, upside down? And why is that headless body about to fall on me?" So everything's Rule One. That's Rule One. Because saving lives is more important than a strict numbering policy for rules. That's also Rule One.

Best not to think about it.

JACOB LOCKETT asks: **If every corpse on Earth was turned into a Cyberman in *Death in Heaven*, did that also mean that the dead bodies of previous companions, like Amy and Rory, were transformed as well?**

It's hard to say. Even harder to say how many of those poor souls remembered anything of their previous lives. But as luck would have it, another recording has come into my possession. Make of it what you will...

CYBERMAN 1: Rory! Rory, look!
CYBERMAN 2: Yeah, I know.
CYBERMAN 1: We're flying!
CYBERMAN 2: I hate flying.
CYBERMAN 1: We're flying in the sky.
CYBERMAN 2: Is there someone we can complain to?
CYBERMAN 1: We're Cybermen.
CYBERMAN 2: I don't remember agreeing to this. Did we leave our bodies to science? Is this what happens?
CYBERMAN 1: I can't believe it! I'm a Cyberman!
CYBERMAN 2: Yeah, a Cyber*man*.
CYBERMAN 1: A *Cyber*man!
CYBERMAN 2: Do they come with different outfits? I mean, could you be refitted in any way?



Amy and Rory never could stay dead for long...

CYBERMAN 1: I'm a killer robot Scottish person!! Let's have that referendum again! Aren't you excited?
CYBERMAN 2: How am I supposed to tell? I've got a metal face.
CYBERMAN 1: We died and now we've come back to life!
CYBERMAN 2: Doesn't that always happen to us?
CYBERMAN 1: Hey, you know what we could do?
CYBERMAN 2: Complain.
CYBERMAN 1: We could go and find the Doctor. I bet he's around, with all this going on. And we could show him our new powers – we could be really useful now! And we could all travel together again, and we'd never, ever age, and this time it wouldn't have to end – it could go on forever!
CYBERMAN 2: Amy...
CYBERMAN 1: What??
CYBERMAN 2: ... Isn't it getting a bit warm?

STEVEN MOFFAT asks: **How, in your answer, did Amy know about the referendum, which didn't take place until long after her death?**

Because she's Scottish – you don't leave the cause just because you're dead. Anyway, according to *The Power of Three*, Amy was still travelling with the Doctor at the time of the vote, so there!

JORDAN JOHNSON asks: **I read an article that said there was a TARDIS flooding scene in an episode of the 2012 series that was cancelled due to Karen Gillan being unable to swim. Could you elaborate further on that, please?**

We decided not to drown Karen. There was a meeting. We voted. **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

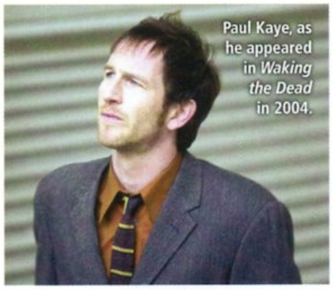
Paul Kaye cast in new series!

Recording on the first production block of the 2015 series – a two-part story from writer Toby Whithouse – is drawing to a close as this issue is published.

Episodes 3 and 4 are produced by former *Doctor Who* script editor **Derek Ritchie**, and directed by a talent new to the series, **Daniel O'Hara**, whose previous credits include *Silent Witness* and *Being Human*.

The guest cast for the story includes **Paul Kaye**, who played Thoros of Myr in the third series of *Game of Thrones*. Paul is also well-known for being the voice of Vincent the fox on the puppet-based BBC comedy *Mongrels*, and came to fame as the controversial comic character Dennis Pennis in the 1990s.

Commenting on his new role, Paul said: "As a kid of the 1970s, the two shows you always watched were *Top of the Pops* and *Doctor Who* – they were unmissable. I actually wrote a song called *Looking for Davros* in my first punk band, and I sang it like a demented Dalek. I got to present *Top of the Pops* back in the mid-90s, and landing this role in *Doctor Who* completes the dream double. Peter Capaldi is a perfect Doctor and I'm loving every minute of the experience – even the five hours in make-up. What a treat. Best 50th birthday present ever!"


Paul Kaye, as he appeared in *Waking the Dead* in 2004.

Also appearing in the adventure will be **Morven Christie**, who played the role of Amanda in the ITV crime drama *Grantchester*, and featured in *Death in Paradise* and *Twenty Twelve*; **Arsher Ali**, who played the part of Malik Suri in BBC One's critically acclaimed *The Missing*; **Colin McFarlane**, who recently appeared in *EastEnders*' Lucy Beale murder storyline; **Sophie Stone**, who was the lead actress in the stage play *Woman of Flowers* and has appeared in *Midsomer Murders* and *Casualty*; as well as **Zaqi Ismail**, **Steven Robertson** and **Neil Fingleton**.

Doctor Who's head writer and executive producer, Steven Moffat, commented, "What an amazing guest cast for a brilliantly creepy two-parter by Toby Whithouse. Peter Capaldi and Jenna Coleman are back in Cardiff, back in the box, and back in action – for one of our scariest adventures yet."

Peter Capaldi added, "The adventures begin again for myself and Jenna and I'm delighted to be back filming my second series of *Doctor Who*."

Tennant honoured!

"I don't want to go."

© PA

Tenth Doctor actor David Tennant was surprised and delighted to be presented with the Special Recognition Award at the 2015 National Television Awards, held at the O2 in London on Wednesday 21 January.

Those paying tribute to David in a pre-recorded video included Russell T Davies, Billie Piper, Catherine Tate, Olivia Colman, Stephen Fry, Richard Wilson and the Very Rev Dr Alexander McDonald – *aka* David's dad!

On receiving his trophy, David said, "I grew up loving the telly, so to get prizes for it doesn't compute!"

Doctor Who itself was nominated in the Most Popular Drama category – marking the tenth consecutive occasion on which the series has received this nomination – but this time it lost out to ITV's *Downton Abbey*.

It's the End, for Old Sixie!

This September sees the release of a very special story from audio production company Big Finish. *The Sixth Doctor – The Last Adventure* finally provides a heroic exit for Colin Baker's incarnation of the Time Lord.

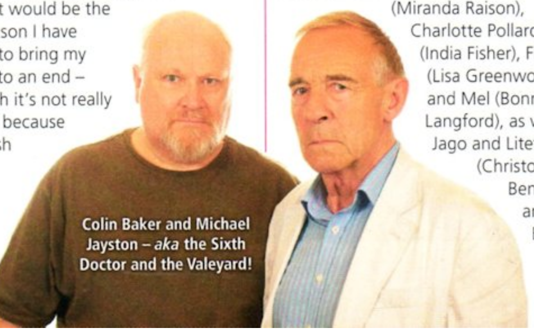
Colin's final outing in the role on television was *The Trial of a Time Lord* in 1986, but there was no proper handover story to Sylvester McCoy who joined the series in 1987. Now, 28 years later, the full details of the Sixth Doctor's demise will be revealed.

"I owe a lot to Big Finish," Colin tells **DWM**. "They have given my Doctor the opportunity to live beyond those few episodes on television which were recorded during a time when the programme was under siege from various quarters. My Doctor did not benefit from that time. However, at Big Finish, the Sixth Doctor has lived and breathed anew and developed in a way that I am extremely happy with.

"That would be the only reason I have agreed to bring my Doctor to an end – although it's not really an end, because Big Finish plucks stories from the whole era of every Doctor. But because I never actually filmed a regeneration, and left poor Sylvester floundering around in my empty clothing with a blond wig on, I have resolutely maintained the lie that I am still the Doctor and all the rest are imposters because I never regenerated!

"So it's a tribute to the smooth talking people at Big Finish and the standard of the work completed thus far that I have cast aside my reluctance and joined all the other Doctors in actually having a regeneration. And I can promise you: it's a cracker."

The Sixth Doctor – The Last Adventure will be released in a lavish box set that includes special photography, bespoke illustrations and behind-the-scenes interviews. Each of the four hour-long episodes is connected by the ominous presence of Michael Jayston as the Valeyard, the entity that exists between the Doctor's twelfth and final incarnations. The Doctor will be joined across the adventures by Constance (Miranda Raison), Charlotte Pollard (India Fisher), Flip (Lisa Greenwood) and Mel (Bonnie Langford), as well as Jago and Litefoot (Christopher Benjamin and Trevor Baxter).


Colin Baker and Michael Jayston – *aka* the Sixth Doctor and the Valeyard!

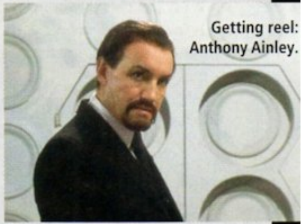
New Talking Books

The Two Doctors. Well, one of them.

■ Two new titles have been confirmed in BBC Audio's range of talking books of the Target novelisations of the 1970s and 80s. *The Massacre* by John Lucarotti, based on the author's 1966 First Doctor story *The Massacre of St Bartholomew's Eve*, is released on 18 June. Robert Holmes' *The Two Doctors*, based on his 1985 Sixth Doctor tale, is then released on 16 July. The titles have a RRP of £20 each, with the readers to be confirmed.

Hadoke's Hundred

■ *Toby Hadoke's Who's Round*, the popular series of podcasts in which Toby interviews cast and crew from all eras of *Doctor Who*'s long history, has recently notched up an important milestone with the release of its 100th episode. In this edition, in which Toby interviews showrunner Steven Moffat, listeners can discover whether Toby managed to complete his task of getting an anecdote from every single *Doctor Who* story, from *100,000 BC* to *The Time of the Doctor*, during 2013. Visit *www.bigfinish.com* where the 100th edition – plus all the other episodes in the series – are available to listen to, free of charge.


Getting reel: Anthony Ainley.

Reeltime Relaunch

Production company Reeltime Pictures is to relaunch its range of *Doctor Who*-related titles through a brand new website, Time Travel TV, on 20 February. Initially, 50 titles will go live for fans to purchase as downloads, streams or on DVD, including a brand new entry in the *Myth Makers* series of video programmes: *A Tribute to Anthony Ainley*. A further 11 titles, old and new, will be added every month until the entire back catalogue is released. Visit *www.timetraveltv.com* for details.

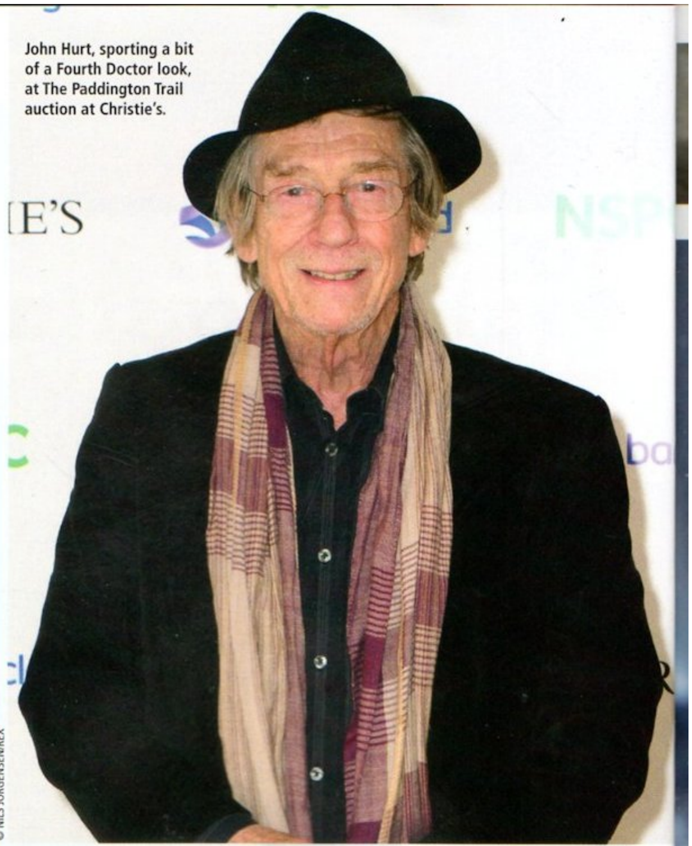
BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Arise Sir Doctor!

■ **John Hurt**, who attended the Paddington Trail auction at Christie's in London on 10 December, was knighted in the 2015 New Year's Honours List. Craig Owens actor **James Corden** and Eighth Doctor audio companion Lucie Miller actress **Sheridan Smith** were both awarded OBEs and *The Hungry Earth/Cold Blood*'s **Meera Syal** (currently *Broadchurch*'s Judge Sonia Sharma) a CBE.



John Hurt, sporting a bit of a Fourth Doctor look, at The Paddington Trail auction at Christie's.

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Churchmania

■ The return of **Chris Chibnall**'s *Broadchurch* on ITV was heralded with a **David Tennant** and **Olivia Colman** *Radio Times* cover and *Graham Norton Show* guest appearances on 16 January. **Arthur Darvill**, who continues in *Treasure Island* until 8 April as Long John Silver at London's Olivier Theatre, also promoted *Broadchurch* on *Good Morning Britain* on 5 January and *This Morning* on 7 January. Series Two concludes its television run on 23 February with a DVD/Blu-ray release due on 23 March.

Tennant for Breakfast

■ **David Tennant**, who won a People's Choice award in the USA for *Gracepoint* on 7 January, hosted Absolute Radio's (temporarily renamed) *David Tennant Breakfast Show* on 12 January, which included a *Doctor Who/Broadchurch*-related song (see *tinyurl.com/TennantShow*). He also narrated BBC One's *Pets Wild at Heart* on 21 and 28 January. A **Chris Chibnall** tweet revealed *Gracepoint* prop cameo appearances from Tennant's three *Doctor Who* companions via information messages left by Martha Jones, D Noble and R Tyler concerning 'Sally Sparrow', 'the library' and 'a wolf' respectively.

Olivia Colman and David Tennant wet their trousers in *Broadchurch*.

TV News

■ **Mark Gatiss**, who is Bishop Stephen Gardiner in BBC Two's *Wolf Hall* to 21 February, plays Peter Mandelson in **Piers Wenger**'s C4 90-minute drama commission *Coalition* ahead of the General Election. **Indira Varma**'s (*Torchwood*'s Suzie Costello) C4 period drama *Indian Summers*, commissioned by Wenger and **Beth Willis**, arrives in February. **Matthew Graham** has co-written a BBC One six-part nineteenth-century supernatural drama, *The Living and the Dead*, with Ashley Pharoah, and adapted Arthur C Clarke's *Childhood's End* for Syfy with **Nick Hurran** directing. **Jonny Campbell** directs BBC One's February three-hour adaptation of JK Rowling's *The Casual Vacancy*, starring **Michael Gambon** and **Keeley Hawes**. **Matt Jones** is the writer of the sixth episode of Series Three of *Mr Selfridge*, joining **Helen Raynor** (Episodes 3, 5 and 8) while **Joss Agnew** directs (Episodes 6 and 7). **Neil Cross** is scripting two **Luther** BBC One Specials for March recording and a Fox US pilot version executive-produced by **Julie Gardner**. Neil is also developing a New Zealand-based BBC female cop drama, *Bay of Plenty*.

Mark Gatiss in *Wolf Hall*.

Doc Tops Pops

■ In December the BFI announced its 'Best Sci-Fi Characters of All Time' poll results with the Doctor beating *Alien*'s Ripley to Number One by 110 votes. The Top 100 also included Captain Jack (Number 13), Ianto Jones (19, yes really), the Daleks (32), Rose Tyler (44), Donna Noble (46), Sarah Jane Smith (65), Amy Pond (69), River Song (73), Gwen Cooper (87) and the Master (90) while several of **Terry Nation**'s *Blake's 7* characters and **Douglas Adams**' *Hitchhiker's Guide* creations also figured.

Stage Events

Neve McIntosh reprises her role of preacher Claire in *The Events* at the New York Theatre Workshop until 22 March (*www.nytw.org*). **Catrin Stewart** appears in the RSC's new Stratford-upon-Avon's Swan Theatre season as Abigail in Christopher Marlowe's *The Jew of Malta* and Bianca in John Ford's *Love's Sacrifice* playing in repertory between 28 March and 8 September. **Ingrid Oliver** tours Birmingham, Malvern, Richmond and Brighton as Myrtle Mae Simmons with *The Idiot Lantern*'s **Maureen Lipman** as Veta in Mary Chase's *Harvey* from 6 February to 21 March. **Frazer Hines** is butler Thomas Rogers on tour in Agatha Christie's *And Then There Were None* with *The Time Monster*'s **Susan Penhaligon** until 22 August. *The Keeper of Traken*'s Master actor **Geoffrey Beevers** reprises the Queen's Equerry for the Broadway transfer of *The Audience* to the Gerald Schoenfeld Theatre from 14 February to 28 June.

Magic's Apprentice

Magic Radio, which has become a national station, has engaged **John Barrowman** to present its Sunday evening two-hour 6pm primetime music and features show, which launched on 11 January.

The Prisoner Factor

■ Big Finish unleashes four-episode box *The Omega Factor: The Audio Series* in May with **Louise Jameson** reprising her original Anne Reynolds television role with guest actor **Terry Molloy**. **Nicholas Briggs**, who was the Dalek voice exterminating Jimmy Carr on C4's *Big Fat Anniversary Quiz* on 2 January, is writing/directing a Big Finish audio series based on *The Prisoner* for January 2016.

Quickies

■ *The Stage*'s annual review listed **Piers Wenger** fifth and **Steven Moffat** eighth in Broadcasting's Top 20 of 2014. Our recent panto coverage omitted **Richard Franklin** as the Emperor in *Aladdin* at Woking. *Waterloo Road*, featuring **Tommy Knight** as Kevin Chalk, finally closes its doors on 9 March (on both BBC One and BBC Three). **Gugu Mbatha-Raw**, who received Black Film Critics Circle and the African-American Film Critics Association awards for *Belle*, plays Famulus in *Jupiter Ascending* in cinemas from 6 February. **Alexander Armstrong**, currently co-hosting BBC One's *Frank Sinatra: Our Way*, was the Doctor in Episodes 2 and 4 of ITV2's *Cockroaches*. **Geoffrey Sax** directed Sky 1's *Agatha Raisin and the Quiche of Death*, shown on Boxing Day.

Obituary

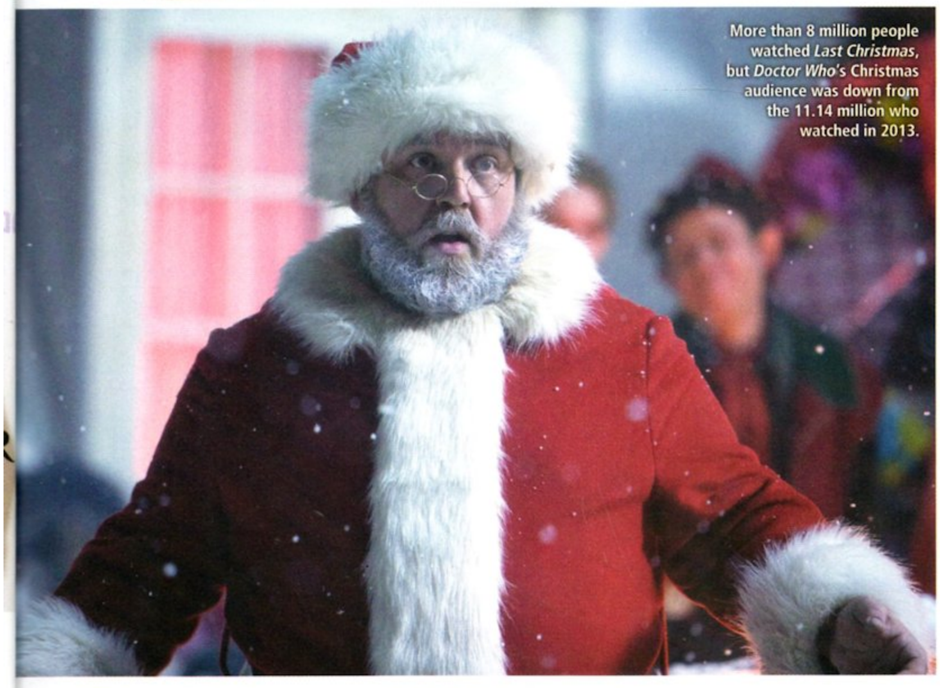
■ Director **Fiona Cumming** died on 1 January aged 77. Having served as AFM on 1966's *The Massacre of St Bartholomew's Eve*, she became Production Assistant for *The Highlanders*, *The Seeds of Death* and *The Mutants*, subsequently directing 1980s' serials *Castrovalva*, *Snakedance*, *Enlightenment* and *Planet of Fire*, before an on-screen cameo in *Silver Nemesis* as a Windsor Castle tourist. Respected character actor **Bernard Kay**, who was Carl Tyler in *The Dalek Invasion of Earth*, Saladin in *The Crusade*, Crossland in *The Faceless Ones*, Caldwell in *Colony in Space* and Major Dickens in the Seventh Doctor audio *Night Thoughts*, died on 25 December aged 86 (see page 52 for a longer tribute). **Robert Demeger**, who played a Preacher in *The Shakespeare Code*, died on 14 September aged 63. **David Ryall**, who voiced Sir Nikolas Valentine aka Carthok in Fifth Doctor audio adventure *Phantasmagoria*, died on 25 December aged 79. **DWM**

Fiona Cumming.

PUBLIC IMAGE

What topped the Christmas TV ratings? Plus a look back at 2014's biggest hits...

COMPILED BY **TOM SPILSBURY**



More than 8 million people watched *Last Christmas*, but *Doctor Who*'s Christmas audience was down from the 11.14 million who watched in 2013.

8.28 million tune in for Last Christmas - as all TV ratings dip

Where did all the viewers go at Christmas? That may will have been the quesion that the major television controllers were asking, after the ratings for Christmas 2014 were revealed. For the first time since records began, not a single Christmas show could attract more than 10 million viewers.

Doctor Who was a vital part of BBC One's Christmas Day line-up for an amazing tenth year in a row, but *Last Christmas* pulled in the Doctor's lowest festive viewing figure of the past decade, with an official BARB rating of **8.28 million** viewers. This was down from the 11.14 million who watched *The Time of the Doctor* at Christmas 2013, and more than a million less than *Doctor Who's* previous lowest Christmas rating; *The Runaway Bride*'s 9.35 million in 2006.

However, *Doctor Who* doesn't need to feel too hard done by. The 2014 Special's rating was still enough to make it the seventh most watched programme of Christmas week (see chart, right), a mere 1.4 million behind the top-rated show, *Mrs Brown's Boys*, which aired later on Christmas evening. Brendon O'Carroll's comedy also endured a large fall from 2013's rating, with almost two million fewer viewers. Elsewhere, the UK's two big soap operas fell to their lowest ever Christmas Day ratings, with *EastEnders* dropping to 8.6 million, and *Coronation Street* slipping under 8 million. One of the UK's biggest TV shows during 2014 was ITV's period drama *Downton Abbey*, but that fell even further, pulling in its lowest ever viewing figure of just over 7 million viewers; a long way short of the 10 million it averaged earlier in the autumn, or the 12 million it achieved at Christmas 2011. ►

TOP 40 UK PROGRAMMES

Week covering 22-28 December 2014

Mrs Brown's Boys topped the festive chart with 9.69m, but this was down from the 11.52m who watched in 2013.

Northside People
SANTA'S BLOTTO!

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Mrs Brown's Boys** (BBC One, Thu)	9.69m
2	**Call the Midwife** (BBC One, Thu)	9.41m
3	**Strictly Come Dancing** (BBC One, Thu)	8.98m
4	**Miranda** (BBC One, Thu)	8.65m
5	**EastEnders** (BBC One, Thu)	8.60m
6	**Coronation Street** (ITV, Mon)	8.29m
7	**Doctor Who: Last Christmas** (BBC One, Thu)	8.28m
8	**EastEnders** (BBC One, Fri)	8.10m
9	**Coronation Street** (ITV, Mon)	8.08m
10	**EastEnders** (BBC One, Mon)	7.89m
11	**Coronation Street** (ITV, Thu)	7.77m
12	**Coronation Street** (ITV, Wed)	7.69m
13	**EastEnders** (BBC One, Wed)	7.65m
14	**Last Tango in Halifax** (BBC One, Sun)	7.41m
15	**Top Gear: Patagonia Special Part 2** (BBC Two, Sun)	7.38m
16	**Coronation Street** (ITV, Fri)	7.36m
17	**Still Open All Hours** (BBC One, Sun)	7.32m
18	**Downton Abbey** (ITV, Wed)	7.24m
19	**EastEnders** (BBC One, Tue)	7.22m
20	**Top Gear: Patagonia Special Part 1** (BBC Two, Sat)	7.21m
21	**Skyfall** (ITV, Wed)	7.15m
22	**Still Open All Hours** (BBC One, Fri)	6.89m
23	**Emmerdale** (ITV, Mon)	6.74m
24	**Emmerdale** (ITV, Thu)	6.52m
25	**The Boy in the Dress** (BBC One, Fri)	6.31m
26	**Emmerdale** (ITV, Tue)	6.24m
27	**Marvel's Avengers Assemble** (BBC One, Fri)	6.04m
28	**The Queen's Christmas Message** (BBC One, Thu)	5.97m
29	**BBC News** (BBC One, Sun)	5.84m
30	**Emmerdale** (ITV, Wed)	5.82m
31	**Six O'Clock News** (BBC One, Mon)	5.78m
32	**Six O'Clock News** (BBC One, Tue)	5.52m
33	**Puss in Boots** (BBC One, Thu)	5.45m
34	**Birds of a Feather** (ITV, Fri)	5.32m
35	**Ten O'Clock News** (BBC One, Mon)	5.32m
36	**BBC News** (BBC One, Fri)	5.28m
37	**Michael McIntyre's Very Christmassy Christmas Show** (BBC One, Thu)	5.24m
38	**Puss in Boots: The Three Diablos** (BBC One, Thu)	5.22m
39	**Mrs Brown's Boys** (BBC One, Sat)	5.18m
40	**Mrs Brown's Boys** (BBC One, Wed)	5.14m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of transmission. However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

Downton Abbey was seen by 8.95m on Christmas Day 2013, but it fell to 7.24m in 2014.

Still Open All Hours: 12.23m on Boxing Day 2013, but down to 6.89m on the same day in 2014.

EastEnders had 9.26m at Christmas 2013. This was down to 8.60m in 2014.

Coronation Street: 9.40m in 2013, and 7.77m in 2014.

PUBLIC IMAGE

Top Gear knocked *Doctor Who* off the top iPlayer chart at Christmas, although the Doctor had more viewers in total.

> 'The rating for *Last Christmas* was one million viewers higher than *Doctor Who*'s 2014 series average.'

Only *Strictly Come Dancing* (8.98 million, up from 8.84m in 2013) and *Call the Midwife* (9.41 million, up from 9.16m in 2013) managed to buck the downward trend, with modest increases, although both these shows were still down on their regular series numbers, where they had averaged over 10 million viewers. By comparison, *Doctor Who*'s Christmas Special was approximately one million higher than its regular 2014 ratings average.

It's also worth looking at *Doctor Who*'s competition on ITV. *Paul O'Grady's For the Love of Dogs* pulled in just 3.32 million viewers opposite the Doctor and Clara's Arctic adventure, a drop of 1.35 million from its Christmas Day rating of 12 months previous. The ITV news bulletin that aired against the middle stages of *Last Christmas* pulled in 3.87 million, while soap opera *Emmerdale* picked things up a bit for ITV, with 6.52 million watching as the *Doctor Who* Special finished.

So where *did* all the viewers go this Christmas? One possible answer might be iPlayer (and, for that matter, ITV Player), since online views aren't measured in BARB's ratings. That said, the sheer scale of these drops makes this explanation ring hollow. Having topped the iPlayer chart for the last two Christmases, *Doctor Who* fell to ninth spot in the 2014 chart (which covers the 22-30 December period), with 1.07 million requests. This was down from *The Snowmen*'s 1.47m over the equivalent period in 2012 and *The Time of the Doctor*'s 1.96m in 2013. Other major BBC shows, including *Mrs Brown's Boys* and *Call the Midwife*, also saw a drop in their Christmas iPlayer requests, although the overall number of iPlayer hits across all shows was up to record levels. So with both the BARB figures *and* the iPlayer numbers down for most shows, the conclusion might be that people simply watched less television this Christmas – but, more likely, the total number of viewers was spread out across more different shows, meaning that most individual programmes saw a noticeable fall in their audience.

The big winners appear to have been smaller channels like BBC Two and Channel 5, which saw an increase to their share of the total audience, thanks to the success of programmes like *Top Gear* and *World's Strongest Man*. In an ever fragmenting television landscape, with more and more channels available, as well as services like Netflix, it will become more and more difficult for the huge ratings of the past to be replicated; even if the total audience remains constant, we are being offered more and more choice over what to spend our time watching.

What remains unarguable, however, is that in the context of everything else shown over Christmas, *Doctor Who* performed extremely well, with just half a dozen TV shows doing better. And we surely can't be too disappointed with that.

DOCTOR WHO: 2014 RATINGS CHECKLIST

Episode	Transmitted	BBC One rating (chart)	Share	BBC Three rpt	iPlayer*	'Live+7'**
Deep Breath	23 Aug 2014, 19:50	**9.17m** (2nd)	37.9%	**0.36m** (29 Aug)	2.80m	10.76m
Into the Dalek	30 Aug 2014, 19:30	**7.29m** (9th)	30.4%	**0.39m** (31 Aug)	1.65m	8.26m
Robot of Sherwood	6 Sep 2014, 19:30	**7.28m** (10th)	31.1%	**0.42m** (7 Sep)	1.59m	8.25m
Listen	13 Sep 2014, 19:30	**7.01m** (7th)	29.9%	**0.37m** (14 Sep)	1.51m	7.80m
Time Heist	20 Sep 2014, 19:30	**6.99m** (14th)	29.6%	**0.28m** (21 Sep)	1.49m	7.96m
The Caretaker	27 Sep 2014, 20:30	**6.82m** (17th)	26.4%	**0.30m** (28 Sep)	1.50m	7.76m
Kill the Moon	4 Oct 2014, 20:30	**6.91m** (19th)	26.6%	**0.32m** (5 Oct)	1.45m	7.83m
Mummy on the Orient Express	11 Oct 2014, 20:35	**7.11m** (13th)	26.6%	**0.22m** (12 Oct)	1.46m	8.09m
Flatline	18 Oct 2014, 20:25	**6.71m** (22nd)	25.5%	**0.26m** (19 Oct)	1.44m	7.85m
In the Forest of the Night	25 Oct 2014, 20:20	**6.92m** (17th)	26.3%	**0.17m** (26 Oct)	1.42m	7.79m
Dark Water	1 Nov 2014, 20:15	**7.34m** (16th)	27.4%	**0.31m** (2 Nov)	1.69m	8.52m
Death in Heaven	8 Nov 2014, 20:00	**7.60m** (14th)	28.6%	**0.22m** (9 Nov)	1.67m	8.81m
Last Christmas	25 Dec 2014, 18:15	**8.28m** (7th)	31.6%	**0.48m** (26 Dec)	1.07m	TBA

Figures: BARB, except for iPlayer* requests, which are for number of streams started during 2014; and 'Live+7' ratings**, which are BBC estimates of the total who watched each episode within seven days of first transmission, whether live, a recording, a repeat, or via iPlayer. However, these figures are not verified by BARB.

2014'S TOP RATED TELEVISION SERIES

Ranked by average audience per episode

	Position (last)	TV Series (Channel)	Average	Highest rating (Date)	Lowest rating (Date)
	1 (–)	**Sherlock** (BBC One)	**11.83m**	12.72m (1 Jan)	11.38m (5 Jan)
▲	**2** (4)	**Call the Midwife** (BBC One)	**10.42m**	11.35m (19 Jan)	9.41m (25 Dec)
	3 (2)	**Strictly Come Dancing** (BBC One)	**10.17m**	11.67m (20 Dec)	8.21m (26 Sep)
▲	**4** (26)	**The Great British Bake Off** (BBC Two)	**10.04m**	13.51m (8 Oct)	8.51m (6 Aug)
	5 (3)	**I'm a Celebrity… Get Me Out of Here!** (ITV)	**9.64m**	11.61m (16 Nov)	6.85m (10 Dec)
	6 (1)	**Downton Abbey** (ITV)	**9.63m**	10.31m (1 Nov)	7.24m (25 Dec)
	7 (6)	**Britain's Got Talent** (ITV)	**9.25m**	11.84m (12 Apr)	6.75m (31 May)
	8 (7)	**The X Factor** (ITV)	**8.65m**	10.09m (30 Aug)	6.81m (26 Sep)
▲	**9** (15)	**Death in Paradise** (BBC One)	**8.46m**	8.84m (11 Feb)	8.04m (28 Jan)
	10 (8)	**Coronation Street** (ITV)	**8.22m**	10.65m (20 Jan)	6.10m (7 Dec)
▲	**11** (17)	**The Voice UK** (BBC One)	**8.10m**	9.41m (8 Feb)	6.65m (22 Mar)
	12 (–)	**Cilla** (ITV)	**7.72m**	7.85m (15 Sep)	7.64m (22 Sep)
▲	**13** (20)	**The Apprentice** (BBC One)	**7.40m**	8.22m (14 Oct)	6.66m (3 Dec)
▲	**14** (23)	**Silent Witness** (BBC One)	**7.38m**	7.92m (2 Jan)	6.83m (31 Jan)
	15 (–)	**Jonathan Creek** (BBC One)	**7.36m**	8.09m (28 Feb)	6.82m (14 Mar)
	16 (13)	**Doctor Who** (BBC One)	**7.34m**	9.17m (23 Aug)	6.71m (18 Oct)
	17 (–)	**The Missing** (BBC One)	**7.33m**	8.36m (16 Dec)	6.28m (28 Oct)
	18 (–)	**Happy Valley** (BBC One)	**7.21m**	7.68m (3 Jun)	6.62m (6 May)
	19 (14)	**EastEnders** (BBC One and BBC Two)	**7.20m**	9.09m (21 Apr)	4.58m (25 Jul)
	20 (–)	**Birds of a Feather** (ITV)	**7.18m**	9.20m (2 Jan)	5.32m (26 Dec)
	21 (16)	**Ant & Dec's Saturday Night Takeaway** (ITV)	**7.18m**	7.59m (8 Mar)	6.75m (5 Apr)
	22 (–)	**The Widower** (ITV)	**6.89m**	7.25m (31 Mar)	6.55m (17 Mar)
	23 (–)	**Prey** (ITV)	**6.77m**	7.14m (28 Apr)	6.35m (5 May)
▲	**24** (35)	**Vera** (ITV)	**6.77m**	7.04m (27 Apr)	6.52m (18 May)
▲	**25** (37)	**Top Gear** (BBC Two)	**6.67m**	7.38m (28 Dec)	5.64m (2 Mar)
	26 (–)	**The Crimson Field** (BBC One)	**6.60m**	7.83m (6 Apr)	6.01m (4 May)
	27 (–)	**DCI Banks** (ITV)	**6.53m**	7.12m (3 Feb)	5.88m (10 Mar)
	28 (24)	**Emmerdale** (ITV)	**6.50m**	7.98m (27 Jan)	4.42m (7 Aug)
	29 (–)	**Inspector George Gently** (BBC One)	**6.49m**	6.63m (13 Feb)	6.26m (27 Feb)
▲	**30** (36)	**Midsomer Murders** (ITV)	**6.44m**	6.84m (12 Feb)	6.23m (8 Jan)
	31 (–)	**The Musketeers** (BBC One)	**6.30m**	9.28m (19 Jan)	5.25m (23 Mar)
	32 (29)	**Endeavour** (ITV)	**6.24m**	6.46m (6 Apr)	6.08m (20 Apr)
	33 (–)	**Benidorm** (ITV)	**6.14m**	7.17m (2 Jan)	5.61m (30 Jan)
	34 (–)	**Outnumbered** (BBC One)	**6.08m**	6.80m (29 Jan)	5.46m (19 Feb)
	35 (–)	**Grantchester** (ITV)	**6.05m**	6.95m (6 Oct)	5.64m (20 Oct)
	36 (34)	**Countryfile** (BBC One)	**6.04m**	8.66m (2 Nov)	3.79m (25 Aug)
	37 (–)	**Jamaica Inn** (BBC One)	**5.95m**	7.25m (21 Apr)	5.17m (23 Apr)
	38 (22)	**Mr Selfridge** (ITV)	**5.88m**	6.21m (19 Jan)	5.69m (16 Mar)
	39 (19)	**Lewis** (ITV1)	**5.87m**	6.92m (10 Oct)	5.16m (14 Nov)
	40 (12)	**New Tricks** (BBC One)	**5.76m**	7.23m (18 Aug)	5.13m (29 Sep)

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Figures: BARB. Programmes are ranked by average viewing audiences in 2014, excluding repeats, but including HD, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2014. For this reason, one-off programmes (such as *The Eurovision Song Contest* and *Children in Need*), and sporting events are excluded.

▲ symbol indicates a rise in the programme's average audience figure from 2013 (see chart published in **DWM** 470).

And finally...

As is traditional, the chart above takes our annual look at how every regular television programme performed over the past 12 months, on the basis of average viewing figures, as compiled by BARB during 2014. This isn't a perfect method to rank the shows, as the chart doesn't include repeats, or viewers who watch via tablets and computers. However, it offers as level a playing field as possible, and once again demonstrates how *Doctor Who* is a very strong performer when compared with the rest of the TV landscape. **DWM**

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GALAXY FORUM

DOCTOR WHO
Jenna Coleman
INTERVIEWED

Dreams and nightmares, sleigh rides and Santa, an optimistic Doctor and a neglected Master... It's your letters!

I'm dreaming of a fright Christmas...

STAR LETTER

I watched *Last Christmas* and I started thinking... What if I had a brain-eating, dream-inducing alien parasite stuck to my face and my subconscious was trying to alert me to this fact? An episode of *Doctor Who* about a bunch of people with brain-eating, dream-inducing, face-sucking alien parasites would be a pretty good clue to me that I was actually dreaming. Reading my email in **DWM** would be an even bigger clue to my alien induced dream state.

SVEN-ERIK GEDDES EMAIL

Svwn-Erik's letter wins him [*it's not real, you've never had your letter published in* ***DWM****. Wake up, Sven!*] a copy of *The English Way of Death* by Gareth Roberts [*they're sucking out your brains, wake up, Sven!!*], a Fourth Doctor audio drama from Big Finish Productions. The story is available now from *www.bigfinish.com* priced £14.99 on CD, or £12.99 to download. [*You've got minutes to live – wake up, Sven!!!*]

DOCTOR WHO
THE ENGLISH WAY OF DEATH
FULL CAST AUDIO DRAMA

Welcome back! The festive season is but a distant memory. But there's still one piece of unfinished business to deal with – what did you think of *Last Christmas*...?

CHRISTMAS PAST

Last Christmas was one of the quirkiest and darkest *Doctor Who* Christmas Specials ever! Peter Capaldi and Jenna Coleman were excellent, Nick Frost was a great Santa, and it was nice to see Michael Troughton make his *Doctor Who* début as well. I really liked the scene where the Doctor asks Clara to continue her adventures in time and space; it's a beautiful moment, and the ambiguity of Santa's involvement in bringing about this event is handled perfectly.

PAUL BOWLER EMAIL

It's Santa!

What impressed me the most about *Last Christmas* was seeing how the relationship has evolved between Clara and the Twelfth Doctor. They've gone from two people unsure and confused about each other, to two people with a deep-seated love and need to stay together, even beyond their own understanding. It's far more interesting, complex and mature than the more conventional love shared between Clara and Danny Pink, or between the Doctor and Rose for that matter.

ROB BILLERA NEW JERSEY

I really wish that the Specials weren't so reliant upon Christmas. The occasional passing reference is fine, but generally speaking the more 'festive' the episode, the more saccharine it becomes and, subsequently, ruined by Christmas references and silliness. In *Last Christmas*, the presence of Santa and the Elves ruined what was, underneath, a very promising episode. The Dream Crabs were a great idea, although the storyline was a little predictable. Had it been reliant entirely on 'dream worlds', like *Amy's Choice*, it could have been brilliant. Unfortunately, moments of tension were underlined by silly conversations, like that between Shona and Father Christmas about flying reindeer and magic carrots.

T SCOTT EDWARDS EMAIL

Last Christmas – what a shame. 20 minutes in, the plot seemed to dissolve and it became a bad mixture of *Aliens* and *Inception*. Once the Dream Crabs had been established, it was pretty much predictable. I would never hesitate in putting Steven Moffat up in the collection of gold-plated writers alongside Dicks, Holmes and Davies, but this is one Christmas Special I shan't be rushing to watch again.

MORVYN FINCH EMAIL

I was happy it wasn't our last Christmas with Clara, but I was sad it was our last Christmas with Shona. She was the highlight of the episode for me, and I was sure that she was going to become the next companion at the end of this story. I mean she's obviously perfect companion material, through and through! She was kooky, unpredictable,and funnier than a TARDIS load of Christmas cracker jokes. I do hope we see more of her in the future. If there was any person to replace Clara sometime down the road, it would be Shona for sure! One can only dream...

JACOB LOCKETT EMAIL

Last Christmas was by far the best *Doctor Who* we've had in more than a year, and we can hope it's a sign of things to come for 2015. We saw a less dour, more engaged Doctor, a hero with whom we want to travel. If we want a

TEXT IN!

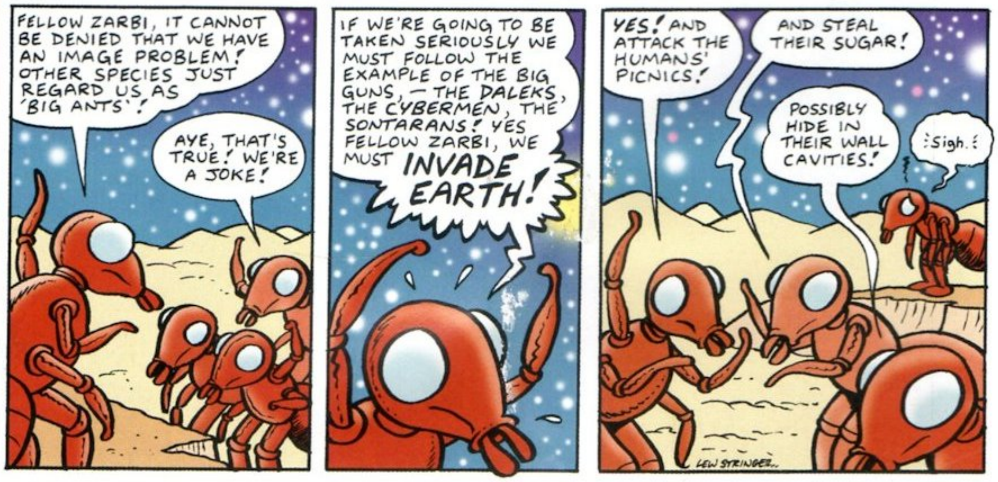
Message us from your mobile!

- **BIG AL** bring back Michael Troughton – he could be King of the Dream Crabs!
- **JOHN HUGHES** Thirty-odd years after *The King's Demons*, we can genuinely say "Arise, Sir Doctor!" Huge congratulations to John Hurt.
- **NICOLA JOHNSON** We will now spend the whole of the next series wondering if the Doctor is still in a dream... or maybe he has been for years!
- **MICHAEL SMITH** What brilliant performances by Peter Capaldi and Jenna Coleman. I've just watched the Blu-ray box set – *Doctor Who* has been taken to a new level.
- **KATIE SMITH** The Doctor was wrong when he was talking to Santa on Clara's roof. Not everyone dislikes tangerines. I love them!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

THE DAFT DIMENSION by Lew Stringer


FELLOW ZARBI, IT CANNOT BE DENIED THAT WE HAVE AN IMAGE PROBLEM! OTHER SPECIES JUST REGARD US AS 'BIG ANTS'!
AYE, THAT'S TRUE! WE'RE A JOKE!
IF WE'RE GOING TO BE TAKEN SERIOUSLY WE MUST FOLLOW THE EXAMPLE OF THE BIG GUNS, – THE DALEKS, THE CYBERMEN, THE SONTARANS! YES FELLOW ZARBI, WE MUST INVADE EARTH!
YES! AND ATTACK THE HUMANS' PICNICS!
AND STEAL THEIR SUGAR!
POSSIBLY HIDE IN THEIR WALL CAVITIES!
:Sigh.:
LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

difficult Doctor, we can watch DVDs of the Sixth Doctor's early adventures. And we remember how *that* turned out...

MICHAEL CHEVY CASTRANOVA IOWA

As we know from the writers themselves, writing for *Doctor Who* is no easy task. Add Christmas to the list and the difficulties become even more so. Yet somehow, Steven Moffat managed to give us the best Christmas Special possible. All those boxes he needed to tick, and he managed to tick all of them all. Must appeal to all ages including young children (tick); must have Christmassy stuff without becoming overtly cheesy (tick); must still stand alone as a great story (tick); and must answer questions from the previous episodes and overall arc (tick).

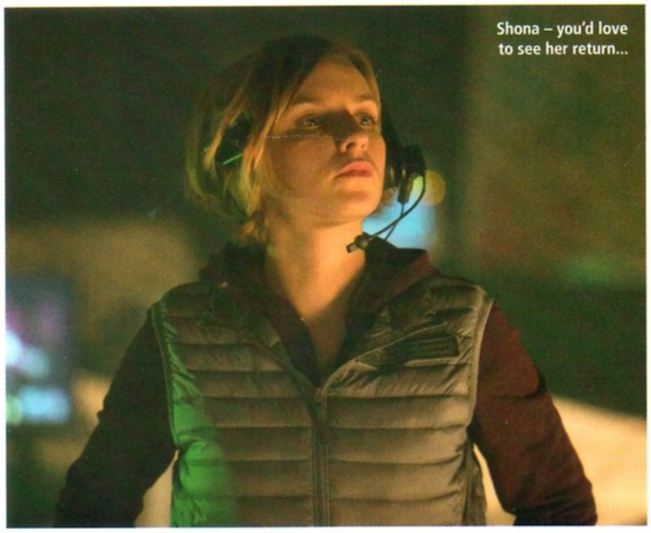
JEREMY KEANE TASMANIA

Well, that was the best of the Christmas Specials, I think, due in part to the feel of the Doctor and Sarah Jane relationship and the snowy base location of 1976's *The Seeds of Doom*. All fantastically played out by the cast and in dark and gloomy location. But next year can't we have an all out action-packed Dalek spectacle? With Special Weapon Daleks, the Emperor and Daleks yet unseen?

ANTONY WAINER EMAIL

I enjoyed *Last Christmas* and thought it well done. It seemed to me though to be unoriginal as the idea of whether woken from a dream or not had been done in *Amy's Choice*. Nick Frost did a good job, but came across as too young; No-one would dream of a Santa that young. I felt that Steven Moffat missed a trick with not having Clara leave finally when he met her as a (very well realised) old woman. The show benefits from regular regeneration and rejuvenation, and it needs change to keep it fresh. Nothing against Clara, but I hope we get a new companion soon.

PAUL HARRISON SUTTON, SURREY


Shona – you'd love to see her return...

That Christmas Special! I never realised how sad I was to see Clara go until I experienced full on joy that she was coming back. Proper joy, complete with a big goofy smile. Thank you Steven Moffat, thank you Peter Capaldi, but especially thank you Jenna Coleman!

KEITH BROOKES ALBERTA, CANADA

The numerous twists in *Last Christmas* were shocking and exciting, with the Danny Pink and elderly Clara scenes particularly sticking out for me. Making the existence of Santa unclear was also a good choice, allowing neither the young nor old to be disappointed. That said, it wasn't a perfect episode. Santa's character wasn't really developed at all, and the sleigh scene went on a bit longer than necessary. But those flaws are more than made up for by the amount of fun in the Christmas Special.

CALEB GOLDBERG (14) EMAIL

I really enjoyed *Last Christmas*. Highlights kincluded Shona's dancing and the Doctor's joy at flying the sleigh. It was stunning to watch, and the different dream segments were inspired. Appearances from Dan Starkey and Michael Troughton were a seasonal treat, though I didn't realise who Dan was at first watch – perhaps because he had his actual face on and not a spud or a Dream Crab!

JACKSON ZIVVI EMAIL

I absolutely loved *Last Christmas*! It managed to maintain the high quality writing, directing and acting of the 2014 series. I'm also thrilled we'll get to see more of Clara next season.

One of the highlights of the episode for me – and of *Doctor Who* as a whole – was Murray Gold's magnificent music. The incredibly talented Mr Gold has been scoring music for ten years now, and it's always refreshing, bold and original. He constantly keeps reinventing himself! *Doctor Who* just wouldn't be the same without him. His soundtrack is the only music I absolutely never tire of listening to.

PABLO CLAUS EMAIL

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@FatManPhotoUK** *Doctor Who* off TV for a while? Great, more historical, analytical and left field articles from **DWM** to look forward to!
- **@chedaki63** I'm filling in the 2014 Season Survey. Is it too early to nominate **DWM** 482 for best cover of 2015? [*Yes, it's too early, I'm afraid! – Ed*]
- **@BarnabyDick** Just re-watched *Last Christmas*. I think it is fast becoming one of my favourite episodes ever.
- **@Ian_RG** How I loved that one of the elves' names was Ian!
- **@nathanstonerock** Anyone see the *Doctor Who* reference in *The Theory of Everything*? Stephen Hawking is running around saying "Exterminate!"

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

This year's Christmas Special was fantastic. The concluding moments presented to us a heart-wrenching parallel with *The Time of The Doctor*, when the Doctor helped older Clara to pull a Christmas cracker. The last scene, during which we saw a tangerine on a window sill, left me pondering over a few questions. Was this simply a nod to say that Santa could be real? Or are Clara and the Doctor still asleep...?

MARCELINA ZWEGRODZKA EMAIL

It seems that *Last Christmas* was a success with most people! Back to **DWM** itself now, and Graham-Kibble White's assessment of the Twelfth Doctor in his reviews in issue 481...

OPTIMISTIC DOCTOR

Graham Kibble-White's assertion that the Twelfth Doctor lacks optimism is wide of the mark. Across the 2014 series we have seen plenty of optimism ►

Galaxy 4.
The Myth Makers.
The Daleks' Master Plan.
The Celestial Toymaker.
The Massacre of St Bartholomew's Eve.
The Savages.

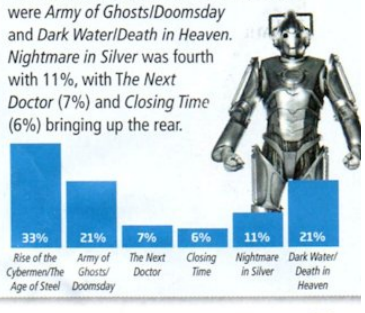
THE PLANET OF DECISION!

Elsewhere this issue, we interview Peter Purves, who played First Doctor companion Steven Taylor in the 1960s. Much to his (and our!) regret, many of Peter's stories are either partially or completely lost from the archives. But of his absent classics, which adventure would you most like to be able to see? Choose from the following list: *Galaxy 4*; *The Myth Makers*; *The Daleks' Master Plan*; *The Massacre of St Bartholomew's Eve*; *The Celestial Toymaker*; or *The Savages*. Visit here to vote:

tinyurl.com/dwm483pod

The poll closes on 13 March, and we'll reveal the results in issue 485. There are no prizes (or recovered episodes) – it's just for fun.

In **DWM** 481, we asked you which story since 2006 showed off the Cybermen at their best. Stomping ahead in first place was *Rise of the Cybermen/The Age of Steel* with 33%. In joint second, with 21% each, were *Army of Ghosts/Doomsday* and *Dark Water/Death in Heaven*. *Nightmare in Silver* was fourth with 11%, with *The Next Doctor* (7%) and *Closing Time* (6%) bringing up the rear.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

A brilliant fan-made compilation of clips put together by the talented Katrin Depp, showing just how wonderful the Twelfth Doctor and Clara Oswald are together. Go to: **tinyurl.com/KaraokeMime**

Viktors Ritelis, production assistant on several stories during the 1960s, narrates a fascinating account of his life in television and his memories of *Doctor Who*. Go to: **tinyurl.com/ViktorsRitelis**

Rare footage of Tom Baker, in character as the Doctor in 1979, attending a charity drive held by the London Taxi Drivers' Fund for Underprivileged Children in East London. Go to: **tinyurl.com/Tom1979**

A parody video buy a fan called Legs Nose Robinson, which pays tribute to Missy, with new lyrics to the tune of Toni Basil's poptastic 1981 hit *Mickey*! Go to: **tinyurl.com/MissySong**

Now this is original. The worlds of *Doctor Who*, the names of its stars, its most famous monsters and its logo... as realised by the art of domino toppling. Go to: **tinyurl.com/WhoDominoes**

◄ – not necessarily in terms of what the Doctor says, but certainly in terms of his actions. The man who wants to save a dinosaur, extol the virtues of the universe to a Dalek, believes he needs only 66 seconds to work out how to stop the inexorable mummy, and who decides to help his companion in her grief by seeking out the afterlife, simply cannot be described as other than optimistic. Mr Kibble-White suggests this Doctor has been designed to be disliked, but I don't think this is the case. In fact, he just hasn't been written to be immediately liked, especially not by those characters new to his company, and this is something quite different. The Twelfth Doctor may not charm and spin (ironically) like his previous two incarnations, but he remains the optimistic Time Lord who saves the day.

MATT WALKER RADLEY.

I enjoy Graham Kibble-White's reviews – but, while he made some good points, I found places where his review of *Dark Water* in **DWM** 481 missed the point somewhat. So, to answer some of his questions: Why did Missy set up 3W if she was going to convert all the dead into Cybermen? To convert the first batch of Cybermen who then distributed the spray that converted the others. Why does the Doctor react in an apparently callous fashion to the news of Danny's death? Because Clara is threatening him, and he wants her to admit it.

MICHAEL J BILLINGHURST NORWICH

NAME THAT ACTOR!

I've just finished reading your great *Fact of Fiction* on *Voyage of the Damned* in **DWM** 481. On page 72, writer Jonathan Morris wonders who is the handsome uncredited actor who delivers the line: "He went that way, sir." The actor is Craig Palmer.

LEE ALLUM EMAIL

So it is! Many thanks, Lee.

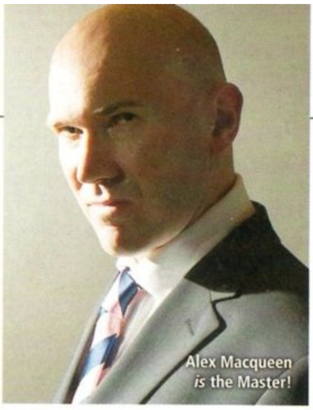
MISSING MASTER

DWM 480's cover featuring all the past incarnations of the Master standing behind the new and sassy Missy was missing one crucial member; the phenomenal Alex MacQueen! Alex plays the Master in Big Finish's audio dramas, and has dazzled my eardrums and enslaved my mind in spectacularly unique fashion in *UNIT: Dominion* and *Dark Eyes*. He should be acknowledged for his amazing contribution to the *Doctor Who* universe.

Bravo, Alex, and well done! I can't wait for *Dark Eyes 4* and the many more audios you will inevitably be lurking in, sinisterly...

IAN MANNING CORK, IRELAND

Meanwhile, the heated debate as to whether the Doctor could – or should – ever be played by a woman rumbles on...



Alex Macqueen *is* the Master!

WHO'S THE LADY?

In reply to Paul Wersten's letter in Issue 482, I would like to say that I strongly hope that the next Doctor *is* female. Why can't a woman be a hero? The Doctor has been a role model to both boys and girls for 51 years; why would a female Doctor not be able to continue with that? *Doctor Who* isn't just watched by men and boys. Girls deserve to have someone in the show to look up to who isn't just there to look nice and have boyfriend problems. *Doctor Who* needs to have a strong female character who saves the day, which Clara demonstrated well in *Flatline* but hasn't very much since. The Doctor is a strong, powerful figure who is looked up to. Maybe it's time for a woman to be that as well.

FLORENCE AUSTIN (14) EMAIL

I was glad to read Paul Wersten's email in **DWM**, I agreed with everything he said. I was beginning to think any criticism of gender-changing Time Lords had been banned. My problem with a female Master, and the almost certainty of a female Doctor, is that the show is beginning to feel more like a reboot, which is a shame, as up to now Mr Moffat – and before him, Russell T Davies – did such a good job making the revived series feel like a continuation of the original run.

TERRY LEESE EMAIL

Okay, we now have a female Master, and there is mounting pressure for a female Doctor when Peter Capaldi leaves (hopefully not for a long time!). I want to therefore start the petition now to have his granddaughter played by Idris Elba! At least this may highlight how silly all this talk is about the Doctor being a woman. It was a jokey comment by Tom Baker ages ago. He's a bloke! End of! Let's move on!

DAVID MCARTHUR EMAIL

Anybody who says that they'll stop watching *Doctor Who* if the Doctor's gender or ethnicity (as perceived by us pudding-brains) changes can save themselves some time and just stop now, as they've apparently been missing the whole point of the show so far.

NEIL STEWART NICHOLS GLASGOW

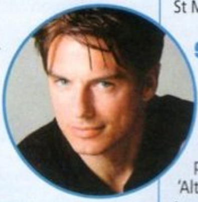
Erk! Out of space! See you next time! **DWM**

ON THIS MONTH... 10 YEARS AGO

DOCTOR·WHO
OPEN THE BOX?

It's 2005, and **DWM** 353 is counting down the days until the series returns...

"BARROWMAN!"



With Christopher Eccleston's début just weeks away, *Gallifrey Guardian* reported on the casting John Barrowman as Captain Jack Harkness. Producer Phil Collinson told **DWM**, "He's the only actor we saw for this part – he simply walked in, read from Steven Moffat's first draft, and won the role before he could get a taxi home!" Phil continued, "This should make Episodes 9 and 10 very special indeed." *The Empty Child*/*The Doctor Dances* – Steven's first scripts for the series – would go down a storm.

TITLES IN, PARTS OUT!

Phil also had more news – the episodes would have on-screen titles. Furthermore, each episode of two-part stories would have a different title. "Of course," said Phil, "we understand that some will lament the passing of the words 'Part One' and a memorial service will be held at St Martin's in the Field in the near future."

SATURDAY FIGHT TV

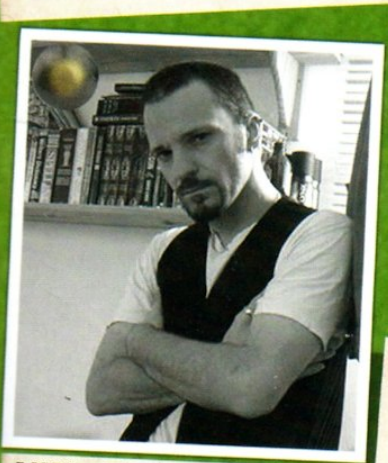
A concern vexing many fans back in 2005 was how good *Doctor Who*'s ratings would be. Tom Spilsbury, writing his first ratings column as part of *Gallifrey Guardian*, noted that, 'Although ratings will not be the only factor considered when the BBC considers whether to commission further seasons of *Doctor Who*, the corporation will be hoping it can score highly against its ITV opposition.' The highest ITV rating on Saturdays during 2004 was *I'm a Celebrity*... with 10.1m viewers. *Doctor Who*'s first episode, *Rose*, would get a phenomenal 10.8m viewers and trounce the opposition. Result!

GALLIFREY GUARDIAN

RACE TO THE FINISH

THE WHO SHOP
SIGNING

JEMMA REDGRAVE
ACTRESS
"KATE LETHBRIDGE-STEWART"


ANDY FRANKLIN-ALLEN
WRITER

HANNAH HAISMAN
GRANDDAUGHTER OF
MERVYN HAISMAN

U.N.I.T

MISSION BRIEF

OPERATION: UNIT DAY

DATE: 28/02/15
TIME: 1300 - 1500
WHERE: THE WHO SHOP
AGENTS: ANDY FRANKHAM-ALLEN, HANNAH HAISMAN,
JEMMA REDGRAVE

TO CELEBRATE THE RELEASE OF THE NEW SERIES OF BOOKS BASED AROUND THE LIFE AND TIMES OF BRIGADIER LETHBRIDGE-STEWART, THE WHO SHOP ARE CELEBRATING "UNIT DAY". THEY WILL BE JOINED BY JEMMA REDGRAVE, WHO PLAYED "KATE LETHBRIDGE-STEWART" ANDY FRANKHAM-ALLEN, WRITER OF "THE FORGOTTEN SON". HANNAH HAISMAN, GRANDDAUGHTER OF "WEB OF FEAR" WRITER MERVYN HAISMAN. ALONG WITH OTHER GUESTS FROM UNIT AND BEYOND.

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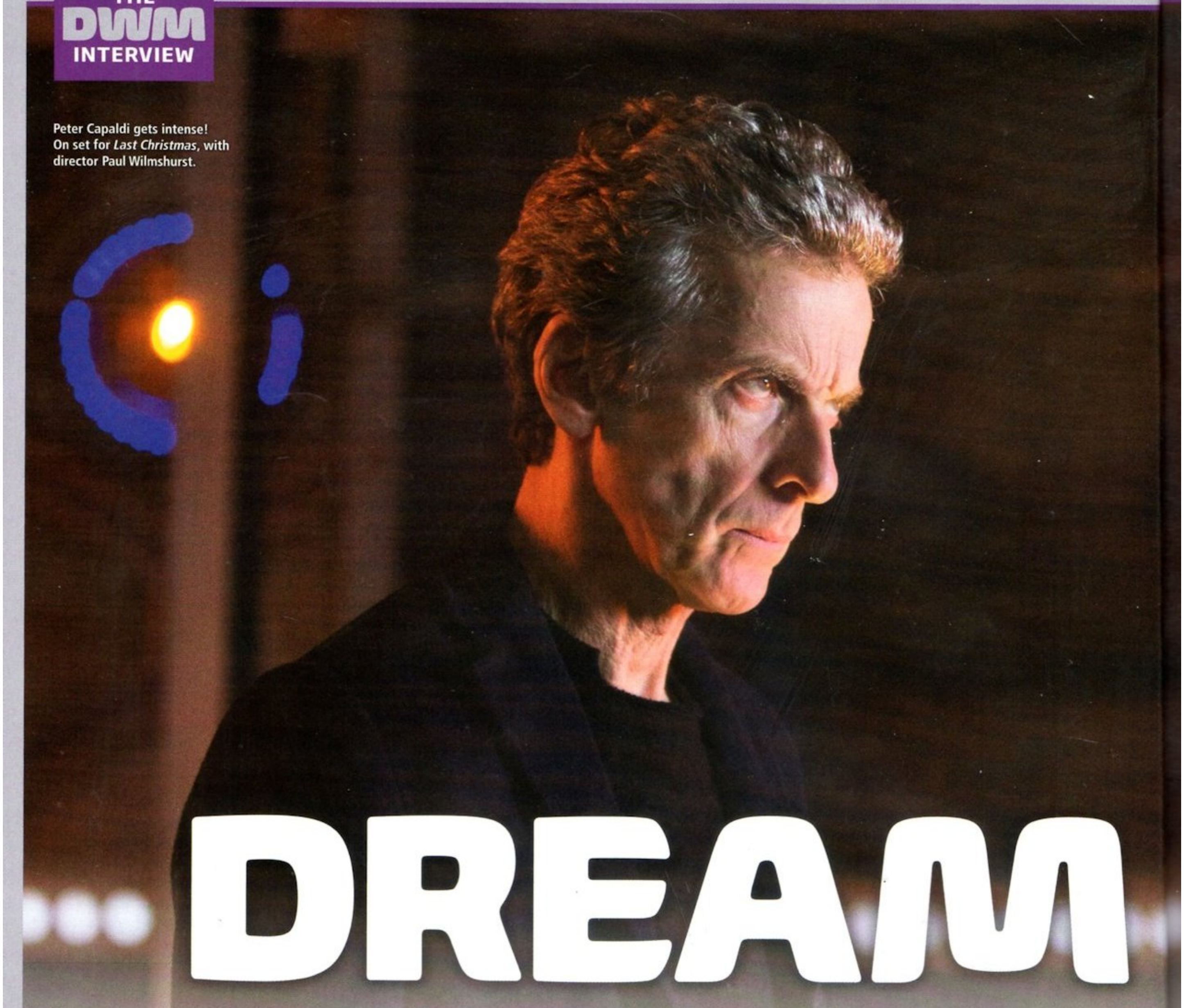
LETHBRIDGE-STEWART
THE FORGOTTEN SON
ANDY FRANKHAM-ALLEN

GUESTS APPEAR SUBJECT TO WORK COMMITMENTS



Peter Capaldi gets intense! On set for *Last Christmas*, with director Paul Wilmshurst.

DREAM

Several of 2014's most scary episodes were directed by the award-winning Paul Wilmshurst. **DWM** asked Paul about his trip to the Moon, his journey on the Orient Express, and his expedition into the land of dreams...

INTERVIEW BY **TOM SPILSBURY**

Paul Wilmshurst has had a good year. He directed three episodes of *Doctor Who* during 2014 – all of which have been among the scariest adventures of recent times. *Kill the Moon* explored a moral dilemma for Clara, and exposed some cracks in her friendship with the Doctor, not to mention the lunar surface. *Mummy on the Orient Express* saw our heroes try to repair their relationship, as a terrifying animated cadaver picked off the passengers on board a steam locomotive in space. Most recently, Paul breathed life into the fabulously bonkers *Last Christmas*, in which Santa Claus helped to put the Doctor and Clara back on the right track at last. So how and when was Paul approached to direct *Doctor Who*?

"Well, I've always been the one approaching *them!*" he laughs. "I've been really keen to do it for years. I met Marcus [Wilson, former producer] three or four years ago, and that *nearly* worked out... but didn't for one reason or another."

When asked why he had been so keen to work on *Doctor Who*, Paul reveals his long-time appreciation of the programme.

"I've always been a fan of the writing," he says. "I've watched around 85 to 90% of the episodes since it came back – most of them about 700 times with my kids! And I grew up watching the original. So it's one of those things that's part of your consciousness."

Paul is now in his early 50s, so what was 'his' era of the show? The Tom Baker years, perhaps?

"Yes – and earlier," he reveals, smiling. "I remember Yetis on the Underground."

The classic 1968 adventure *The Web of Fear* had been missing from the archives for decades, but was finally returned to the BBC in 2013.

"I haven't seen the rediscovered episodes," he admits. "I've only seen it once, so I just know it from my memories as a child. That's my first memory of *Doctor Who*, I think. And then Jon Pertwee, Tom Baker... I think I lost touch somewhere around then. I lived in a lot of different countries as a child. My dad was a diplomat, and we used to move around, so it wasn't always available to see. But when we were around, it was a family ritual in those days. I remember hiding behind the sofa."

When *Doctor Who* returned to television in 2005 after 16 years off screen, Paul had become an

"I remember Yetis on the Underground. I remember hiding behind the sofa!"

CATCHER...

established television director, but the opportunity to work on the show wasn't something he put any thought into.

"In 2005 I was making a drama-documentary for the BBC about Hiroshima [*the BAFTA and Emmy-winning Hiroshima*]," he recalls. "So my head was in a very different place. But I remember being struck by the whole way that notions of genocide and survivor guilt were quite strong in that first season. I found that interesting, and then when David Tennant took over it, became completely hypnotising."

Given that you'd been a viewer as a child, what did you think of the idea of bringing *Doctor Who* back in the modern era?

"Oh, I was as sceptical as anyone else, I think!" Paul admits. "But then you see it and go, wow! I thought that the integration of CGI was really strong. I thought that Rose and her family, and the way that they were grounded and the sense of place was really strong... And the madness! You know, the inventiveness of the first few episodes. Once you've seen the stretched skin – 'Moisturise me', and all of that – you thought, 'Okay, these guys are really having fun.'"

So at what point did you actively start your campaign to work on the show?

"I remember we met around 2010 – but almost immediately I got involved with a series called *Strike Back*, and that was three years of my life taken up working for Sky and HBO, chasing around the world, and blowing things up! And then that finished. I did three seasons on it, and I was looking for other challenges. So I came back and knocked on the *Doctor Who* door again, and it worked out."

Paul was initially assigned a block of two episodes for Peter Capaldi's first series. Were the producers able to give Paul much detail about the stories he'd be taking charge of?

"Well... they had the titles of both of them... but that was it!"

So they just said, '*Kill the Moon* and *Mummy on the Orient Express*?'

"Yes. And they knew who was writing them [Peter Harness and Jamie Mathieson]. This was a couple of months before we started prep. I thought they both sounded fantastic. I mean, *Mummy on the Orient Express* – you can kind of put it together from the title. You know what it's going to do."

Whereas *Kill the Moon* is a bit more enigmatic, isn't it? It could be literal, or it could, perhaps, be metaphorical...?

"Yeah. I asked Peter if it was a metaphor, and he said, 'No, it's set on the Moon.' So there was science-fiction, and there was horror, and the Orient Express means you're playing with period as well. And that playful period, where it's not 'real' 1920s, but it's *faux* 1920s, mixed in with space! I thought they sounded really rich, immediately. So I said yes on the basis of Jamie Mathieson, Peter Harness and ►

◄ those two titles. And Peter Capaldi! That was the other thing. Knowing it was going to be Peter's first season."

With no scripts to read, what were you able to get done in the early stages of pre-production?

"We got quite a lot done, actually. I remember asking, 'Is much going to be on the *surface* of the Moon?' You know, is it one of those ones where it's all interior spaceship, and maybe a moment in a Welsh quarry, with a bit of CGI and some green screen? Or would they be walking around for a decent proportion of the script? And Peter said it would be about a third of the script. The rest would be interior moonbase or space shuttle. That was something that just kept ticking over in my mind, because you think, 'It's going to be complicated to do a third of an episode in a quarry and make it feel like the Moon.' You'll have to shoot at night, and you'll be shooting in spring, and you can't guarantee Welsh weather! Also, you won't have *scale*."

Paul immediately came up with a solution...

"When I was about 25, I used to do a lot of travelling, and one time I got on a charter flight, and flew to Lanzarote and just went walking. I remember being really struck at the time by the way that it felt like a science-fiction landscape. It felt like another planet. I was looking at the volcanos and the black rock and the shapes of it.

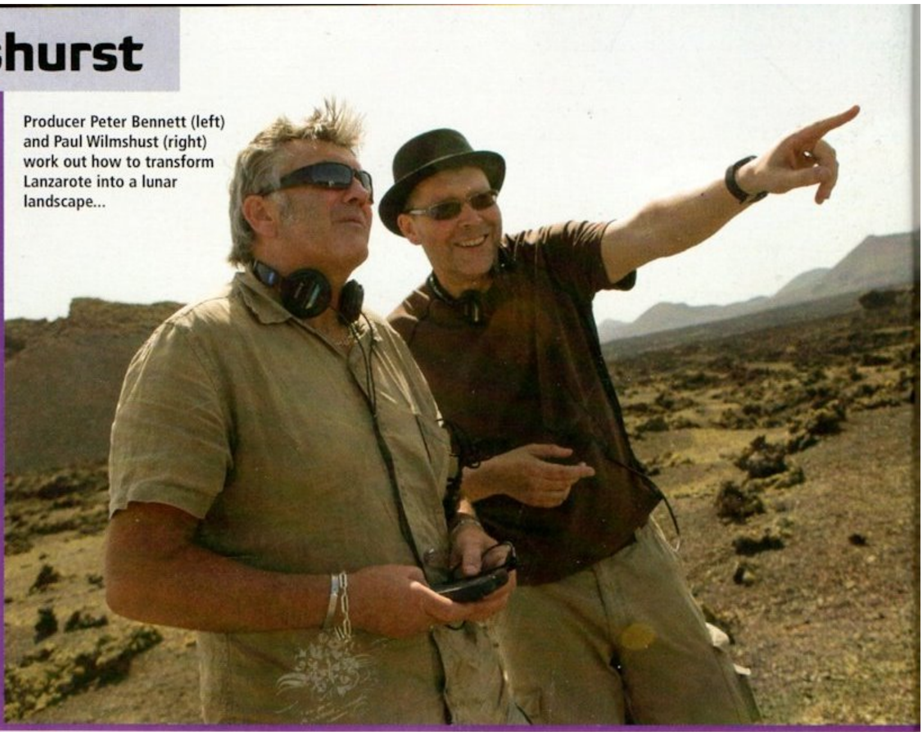
"So when I knew I was doing *Doctor Who*, I started looking at pictures. I put together a little mood board, and sent it off to Peter [Bennett, producer] with a note saying 'What do you think?' Now, Peter has spent his life on *Doctor Who*, practically! He's firsted, line-produced, and produced. I think he's been there since 2005 – him and Tracie Simpson [*Doctor Who*'s line producer]. They know how it works. They're full of enthusiasm, but they're also full of experience. I didn't know if it was a completely nuts idea, but it seemed worth floating.

"I just thought, 'It's worth flying it. You never know.' So Peter and Tracie got the thing, and had a chat. I didn't hear anything for a few weeks, and then just before prep started, they said, 'Can we have your passport details, because we're going out to Lanzarote to have a look around, and see if we can make it work.' Great! So we went out to Lanzarote. By now I had a script, and we spent the day walking around Volcán de Fuego just off the Timanfaya National Park. We had a look in the National Park, which is also beautiful, but you can't film there. But the crater that we did film in *is* accessible, and suited our story down to the ground.

"So we felt that the light was right, and we felt the rock was right. If we could make the skies black... At that stage, Peter's story was set on the dark side of the Moon, because he'd assumed we'd be shooting in Wales in darkness. So we came back and thought, 'If Peter's flexible, and can bring it to the bright side of the Moon...' Hard light is what you get on the moon. Lanzarote gives you that. Black rock is real. The crater of the volcano was really exciting, and there was a bunch of different things that matched what Peter was writing. The cracking open surface... There was a place where you could land a space shuttle... You could see how it would make sense to build a moonbase inside the crater.

So, Lanzarote was all go!

"Well, we still weren't completely certain whether we'd be able to do it – but we were hopeful," Paul continues. "Peter and Tracie drove it through. Brian [Minchin] and Steven [Moffat, executive producers] were really supportive as well, and they really wanted it. They liked the idea of something epic, and also that the Moon would be believable. The main thing that we all felt was because the story itself was going to push people's mental envelope – it was going to really challenge them, with the whole notion of the Moon being an egg – that the more concrete and real we could make the Moon, the more interesting it would be, and the more unsettling it would be, as well."


Producer Peter Bennett (left) and Paul Wilmshust (right) work out how to transform Lanzarote into a lunar landscape...

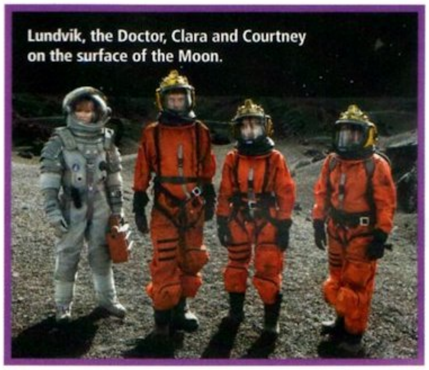
"The crater of the volcano was really exciting, and lots of things matched Peter's script."

Perhaps ironically, the whole setting feels very 'down to Earth', and *real*, doesn't it?

"That was a very deliberate choice, because we could have done it the other way," Paul reveals. "We could have made the whole thing like *Barbarella* – and it could have been a fantasy planet state. Very unreal and very playful. In a way, saying *that* Moon was an egg wouldn't be a surprise."

Even though none of us have ever been there, we all know what the Moon is like, don't we? We've all seen footage of the Moon landing.

"Yes, you can't completely play with it," Paul agrees. "There are certain references, in our heads. The difference, of course, with Peter's Moon, was that there was gravity. The story centred on gravity shifts. Now that made it easier for us, because we didn't have to have everyone bouncing or moving in slow motion, so it made it more achievable. He didn't design it that way to make it achievable, but it certainly helped."


Lundvik, the Doctor, Clara and Courtney on the surface of the Moon.

So having had a look around Lanzarote, what was the next step?

"Well, we then had to put Lanzarote to one side, and make contingency plans, in case it didn't work out! So we had to find a Welsh quarry that would also serve, because you can never guarantee anything. There was a whole alternative version that would happen at night in a Welsh quarry! We scouted that and worked out how we'd stage it and where we'd do it. Fortunately it never happened. But you can't put all your eggs in one basket, and assume that the money will come through, and everything will be approved. We only found out relatively late in prep that we were definitely set to do it. We all wanted to, and we all knew it was the best solution, but you have to go through a process. Simultaneously, Michael Pickwoad [production designer] and I started looking to see whether we could find any locations that felt like a moonbase. We looked at some places – and they didn't, for one reason or another. They felt too solid, too structured, too built. You can often go to an oil refinery or something. You can use industrial structures, and they work. But the thing about the way that Peter had written this was it was absolutely clear that this was a very temporary structure that had been put together by a handful of Mexican miners. It wasn't a *Space: 1999* moonbase that was the centre of a massive moon colonisation programme. It was something that you could imagine had been taken up on a series of space shuttles and bolted together.

"So we quite quickly thought of something dome-shaped. We looked at geodesic domes, and different kinds of temporary structures that were quite modular and quite easily assembled. It felt like the best model for what someone might do. But this is the bit about the job that's amazing. You get to imagine – and try to solve – problems that don't really exist: 'What kind of base would you build on the Moon?' Because you have to come up with something you feel happy with. So it's got to have little air lock doors, but also corridors, and you've got to have certain structural things for the story. *And* it's got to be something you can build in one of the studios in Wales with the budget that Michael's got to make work across all those different episodes."

The moonbase, like most of *Doctor Who*'s sets, was assembled in the BBC studios at Roath Lock.

"Absolutely. And so was the space shuttle, and the corridor that leads to the observation bay... The art department has only got three or four studios to play with, and they're having to build sets, strike them, and then get new ones in. One set would be built, and while we're shooting in it, the construction team are putting the next one in. You then move into the next one, the first one goes down, and something else goes up. It's a constantly moving, shifting process. It's all just-in-time delivery, just-in-time design, just-in-time construction, just-in-time shooting. Often the paint is drying on set as you walk in to rehearse. It's amazing."

With the action taking place in both Lanzarote and the BBC studios in Cardiff, Paul's team was challenged with making it all look seamless.

"Oh yes," he smiles. "We had to work out what we needed to take to Lanzarote to sell the joins. So we needed the doorway for the space shuttle and the air lock door for the moonbase. Both of those sequences had to be shot in both locations – looking *out* the door in Lanzarote, and looking *in* the door in the studio – so it matches, and so that you can make it feel that you've stepped out of one landscape into the other, and follow it through. There's a simpler version, that you could do, where you see the exterior, and then you cut to inside. But we follow the group of astronauts down the hill into the crater and they stand outside the stairwell, into the air lock. Then they start to walk up it, and you cut to a sequence you've shot in Roath Lock. But when you look back, with the reverse shot, and they're pulling the door to, you're back in Lanzarote."

Paul gives credit to the Director of Photography, Ashley Rowe, for successfully selling the sequence.

"He had to make all the light match, and he is basically is a genius. You just say, 'It *will* look alright, won't it?' He can make it look miraculous and appropriate with fairly limited resources."

The team was faced with a few other problems in realising the Moon...

"Outside, we had to live with quite strong, hard sunlight, and then we tried to do our best with the visors, and the dreadful reflections that we had to fight our way through! That was something that got corrected a bit in the grade. If anything gives away what we were up to, it's that, but we did the best we could."

Once *Kill the Moon* had been shot, Paul moved onto recording *Mummy on the Orient Express*.

"I'd say that *Mummy* was a joy from the beginning to the end, because it was really clear how we'd do it," says Paul. "We'd build a train carriage. What else are you going to do? It was pretty clear how we wanted to light it – it was influenced by 1920s and 30s films, a bit of noir, a bit of Hitchcock. That seemed important. And then when the laboratory was revealed, it had a kind of 60s technicolor. It was like a 60s version of Jules Verne, in a way. It was sort of 'retro-future'. It had to be a version of the future that matched the Orient Express. It couldn't suddenly turn into a Kubrick laboratory. That would have been too jarring. It was interesting to try to have a lab that still belonged on that train."

Scooby-Doo, where are you?

The Doctor comments that the train is 'slightly bigger' than the original Orient Express.

"Well, he *says* that, but Michael is a stickler for authenticity, so I think our carriages were basically the right size for the Orient Express, rather than bigger. I think Steven also felt that if it's going to be the Orient Express, let it be the Orient Express. Don't fudge it."

So what else did you need to plan before shooting?

"Well, you break it down. What are the places that you need? How many of them can you build? How much can you recycle ingredients? You haven't got the resources to build all 20 carriages, but I think that modular design is the key to how *Doctor Who* can be made. You come up with buildings and locations that if you whip everything out and put new furniture in, feel fresh and different, but they are basically the same shape, and the same thing going on."

Doctor Who has to be a very cost-efficient show, with sets and props often being recycled. Paul reels off a few examples.

"I think the space shuttle [from *Kill the Moon*] came back as Boat One [in *Death in Heaven*]. And we used little bits of console that Orson Pink had been using previously in *Listen*. Eagle-eyed fans spot the reappearance of things, and they sometimes go, 'Ooh, I wonder what it means? That thing from a previous episode has cropped up again! There must be a story reason!' But it usually just means we're being canny – nothing is being thrown away! We have to be massively, massively prudent. The budget mainly goes on making the amazing worlds. I don't think there's a show like it that creates a new world every week, and where the art department faces so many challenges. I think they all get driven mad, but they also have an amazing time, because they never know what they're going to have to produce next. I'm sure Michael Pickwood's dreams are full of circular rooms and corridors and tunnels! But what's useful about that, is you know that you're in '*Doctor Who* World' when you're watching."

The key element to *Mummy on the Orient Express* – and surely the story's undisputed triumph – was the realisation of the Mummy itself. How did Paul approach it? Was there discussion about it being a special effect, or...?

"No. It was always going to be an actor. Mummies are tricky. It's quite hard to make a mummy scary. In your head, what do you think of when you think of a mummy? You sort of think of *Scooby-Doo* a bit! Someone wrapped in bandages, wandering around with their arms stretched out, isn't inherently frightening. The main tool of communication in early prep is the mood board. You have things in your head and you go foraging for reference images. You put them together and you make a collage. My collage was full of things from the British museum, from Egyptian museums... bodies in catacombs, where the flesh is visible, where teeth are coming through...

"When I was a kid, I lived in Cairo, and we used to go to the Egyptian museum a lot. And you'd see bodies that had been mummified thousands of years ago – and the skin is kind of stretched over the skull, but it's all still there. The mummification has produced this thing that is not a skeleton, but it's not a body either. It's like a half-thing. And it's sort of beautiful, and sort of revolting at the same time. But the main thing is ►

◄ about the drying out. Anything that could have gone 'maggoty' has been dried, and the skin just kind of tightens, and you're in a world where you're half alive and half dead."

The thing you must have been desperate to avoid was the idea that it could possibly be... "just a bloke in a costume!" Paul laughs. "Yes. The guys at Millennium also wanted to do the best mummy that had ever been done. They didn't want to do someone in a mask wrapped in bandages. They wanted to find a way to be really scary, and real. To do it, you need someone very skinny, so that you can extend the chest cavity out, and have the feeling that when the ribs finish, there's no stomach, and everything falls away.

"We also needed someone very tall. Jamie [Hill] had already been working as the Silence, and has amazing movements. So he worked with Ailsa [Berk, choreographer] on the Mummy's walk, and the foot drag. It seemed nice that he'd point, a bit like the Grim Reaper. It would be something ominous. There's something about pointing – 'You! You're the one!' – that matched the sense that whoever sees it has their 66 seconds and then they'll die. He'd be moving in on them and it there was nothing they could do. If anything defines a *Doctor Who* monster it's the fact that it's not in a hurry!

"Jamie put the teleportation idea in as well. So if you turned and went that way, it would appear in front of you somewhere else. There's no escape. You lock yourself in another room, and it turns up in that room. I think the way that Jamie had constructed it absolutely matched our needs aesthetically for it to look real. It's thousands of years old, and it was decaying and collapsing, but being sustained and kept alive by the bandages and by the gizmo."

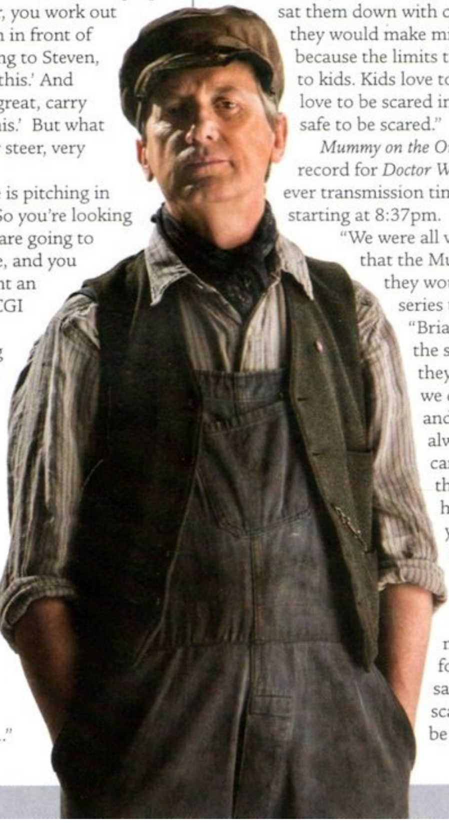
Regular **DWM** readers might know that that each episode of *Doctor Who* has a series of 'tone meetings' before shooting begins. How did Paul approach this process?

"Well, you've probably had a week or so to prep. So you get your ducks in order, you work out what you'd like to do, and then in front of everyone, you're basically saying to Steven, 'I think I'm going to do it like this.' And he's either going to go, 'Yeah, great, carry on' or 'No, I see it more like this.' But what it means is you get a very clear steer, very early in prep.

"At the same time, everyone is pitching in with ways to solve problems. So you're looking at all the different things that are going to need to be done in the episode, and you have to work out... do you want an animatronic? Do you want a CGI solution? Is this going to be a comedy monster? Is this going to be the scariest thing you've ever seen? Is it a *Scooby-Doo* mummy, or is it the one from the Egyptian museum? And very, very quickly you have to start turning ideas into practical solutions. All that is breaking stuff down into bits, and working out how you actually do it."

With both episodes in his block being particularly scary adventures, do you have conversations about what the limits are? About how far you can go?

"Yeah, yeah. The limits are..."



Paul pauses. "Blood is too far. But practically everything else is fair game."

But why is that? What actually is it about blood that makes it too much? We sometimes see blood in soap operas, which are often shown earlier in the evening than *Doctor Who*. The question makes Paul think for a moment.

"If you break down the things that you're doing, they ought to be a bit too much for that time in the evening. But somehow they're okay. And the reason they're okay, is that we watch *Doctor Who* to be frightened. But we don't watch *Doctor Who* to be revolted."

But what about the blood we see in *Casualty*?

"When you watch *Casualty*, you don't watch that to be revolted either, no," Paul agrees. "The realism is possible, because people bleed when they have road accidents. But if aliens attack you, and they kill you, *and* you bleed... it's probably gone a bit far. But I don't know why! I think it works for the compliance people, so that's good.

"Often, it's absolutely as scary if not more so, *not* to show that stuff. In *Silence in the Library*, we look inside someone's spacesuit and there's a skeleton – aargh! *That's* scary! But somehow, because they didn't go through a transition to get there – there wasn't a Tobe Hooper or John Carpenter version – it can still be for kids."

Doctor Who is generally far more about scary ideas than visceral horror, isn't it?

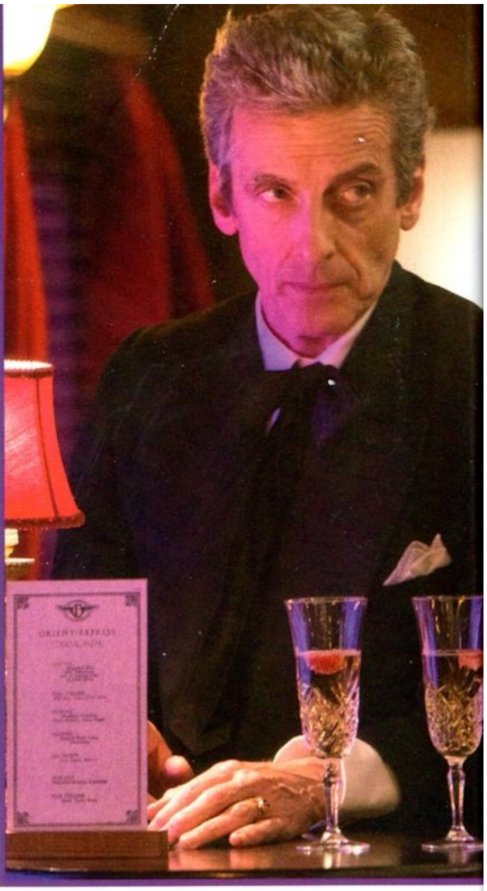
"Exactly," Paul nods. "I think the most frightening episode this season was *Listen*, which is all about what you're projecting into the spaces on the screen. Once you've got a creature, it's already less scary than the *idea* of a creature. No matter how well you do it."

Part of your job must be to try to take it to the limit of what is acceptable for *Doctor Who*, though?

"I've never managed to satisfy my children in terms of making it scary enough for them!" Paul laughs. "They would love it to be even *more* scary. I think if you took a focus group of kids and sat them down with compliance lawyers, they would make mincemeat out of them, because the limits they set make no sense to kids. Kids love to be scared, and they love to be scared in a place where it's safe to be scared."

Mummy on the Orient Express broke a record for *Doctor Who*, with the latest ever transmission time for the show, starting at 8:37pm.

"We were all very proud of the fact that the Mummy was so scary they wouldn't put it in the series trailer," Paul reveals. "Brian sent some clips for the season trailer, and they said, 'No no no, we can't use that.' Jamie and I were thrilled! It's always about how far can you go? I think the old joke is true: how complicated can you make it to hold a child's attention, and how simple can you make it for the adults? Can you make it scary enough for the children to be satisfied, but not too scary for the adults to be worried?"



> **"We were all very proud of the fact that the Mummy was so scary, they wouldn't put it in the trailer!"**

The main guest star for *Mummy on the Orient Express* was comedian Frank Skinner, who played engineer Perkins. Paul had worked with Frank before.

"Yes. I did two things. In 1998, we did a road journey around America, when he bought a shirt that used to belong to Elvis Presley. It was called *A Little Bit of Elvis*. And then we did a thing which was a kind of documentary version of his autobiography, with him telling his life story [2001's *Frank Skinner on Frank Skinner*]. I love him. He's an amazing man. Very hard-working, very intelligent and very thoughtful. So it was lovely to work with him again.

"What was interesting was Perkins was not written *for* him... but it *could* have been. It suited him down to the ground. I thought it was an absolutely ideal part for him. He is an actor as well as a comedian. He's got his own process, and he's got his own persona. But he listens, he responds to things, he's very keen to get it right... he's got a lovely quality."

The Doctor and Clara enjoy one 'final' trip together, on board the Orient Express.

How involved are you with casting? Presumably you talk to Andy Pryor, the casting director?

"Andy puts lists together," Paul says. "He makes suggestions. It's the normal process. There's a team. You all have your ideas, and you kick them around. Sometimes you all agree, and sometimes you disagree. And then it depends on who's got the best ideas, and who's got the best arguments. But in this case we had a really straightforward journey, because we all agreed. If you turn out to have very different versions of the characters in mind, then it can be a very painful process. But we had a lovely time. Lundvik, for example, could have been written for Hermione [Norris]. She had the Scandanavian heritage, she had the dourness – that kind of pessimistic take on the world. The urgency. She was very thoughtful, very stoical, in dealing with wearing a spacesuit in a hot climate, and never kicking off, despite massive discomfort.

Returning to Perkins, he kind of takes the role of an extra companion for the story, doesn't he?

"I think a lot of writers hope that they'll get to introduce a regular character," Paul suggests. "I know there's a little mini-following hoping that he'll come back at some stage."

A following surely led by Frank Skinner himself!

"I'm sure Frank told you the story? The day when he was asked to stay on board the TARDIS, and he has to say no... it was very funny, because you could just see every molecule in his body was going 'Say yes! Say yes!'

"I think there's something of Bernard Cribbins about Frank. Your heart warms to him. It's hard not to like him. He's shrewd and kind. And they're good qualities. And we had fun playing him as a villain at the beginning. Hiding him in the shadows with a weapon."

The Doctor warms to him – and that certainly wasn't true of everyone during the last series.

"I think he likes him because he's alert," Paul suggests. "And because he's dry. And funny. Funny is good. If you've been around for 2000 years, I think people who make you laugh can help a lot."

What did Paul think of the direction of the Twelfth Doctor's character? Had he seen any earlier episodes at the point he came on board?

"By the time we were shooting, I'd seen *Deep Breath*. *Into the Dalek* had been made, but I never saw that for some reason. I'd seen a little bit of *Listen*, but I wanted to see that when it was finished, as it looked really, really amazing. I got the sense that Peter was trying lots of different things, but he obviously knew who he was as well. We'd talk every day. He didn't have a fixed approach. He's experimental. He's never satisfied. He always wants to see what else is possible. You could spend all day on one scene, just finding new ways to play it. He's so versatile and mercurial. There was a point where we had to say 'Let's stop rehearsing, because we're using up really good ideas here.' It was almost better to limit what happened in rehearsal to making a roadmap for the scene, and then let the experimenting happen with the camera run.

"Peter is infinitely creative," Paul continues. "So you can say a word to him, and you'll get a new take with a new idea in it and a new rhythm to it. You don't need to *tell* him what to do at all, as he's already suggesting a hundred things for himself. But what you can do is respond to things that are exciting. So you can give feedback that way. And you can just ask questions. 'What if the Doctor did that? Does he feel this...?' Peter knows the history of the character, and his acting is informed by a detailed study of the people who had gone before. *Mummy on the Orient Express*, for example, is an utterly different performance from the performance in *Kill the Moon*. He responds to the script and to the story and to the situation.

"There's that scene on the beach [in *Kill the Moon*], and he's looking out to sea... he's seeing the future. He's tapped into time. He's seeing all this stuff. It's amazing. It's like every word is drawing energy from him, and he was exhausting himself seeing all of this stuff playing out. And then he turns up on the train and there's almost something of Cary Grant about him. I felt like he was tapping into 1950s Hollywood. The costume is a little bit William Hartnell, a little bit WC Fields. He also played a little bit James Stewart."

There's a lovely moment when the Doctor offers Professor Moorhouse some jelly babies in a cigarette case.

"That's all Peter," says Paul. "Peter had been talking quite a lot about classic Hollywood actors and how good they were with props – and the ability to integrate props into your performance. There's something about how your hands are working, where your attention is, how much goes to the other actor... and so he came in, and he'd got this cigarette case and he'd filled it with jelly babies. It was a lovely gesture and a lovely tribute. I think it was Vincent Price he was thinking about. There's obviously a little bit of Tom Baker in there too! But there was a little bit of Vincent Price in the way he made the offer and the gesture. When you watch Peter doing things, you can see these little echoes of lots of other actors. I think he's very absorbent."

The unique thing about the Doctor – unlike, say, James Bond – is that all the previous actors are *literally* supposed to be playing the same man.

"And I don't think any previous incarnation has been as conscious of that as Peter is," says Paul. "I think it's one of the things that enriches his performance, that he is all of them at the same time, but he is also himself. I think in the Christmas episode, there was a little bit of Matt. The glee he shows in the sleigh! And I think when they run off at the end – both in the writing, and in the way that Peter chose to play it – he was taking a little bit of Matt in there."

With his two episodes recorded, and with post-production almost completed, Paul received another invitation...

"I hadn't quite finished editing when they asked if I'd do the Christmas Special," he remembers. "It was one of those things where you kind of go, 'Oh no!' because I was just about to go on holiday with my family – but you *can't* say no! That's an offer you can't refuse! I was delighted. It was nice to feel that the ones we'd done had gone down well. But the minute I said yes to Christmas, I stopped sleeping properly! You think, 'It's Christmas Day, it's *Doctor Who*! Everyone's going to watch it – what if we make a mess of it?'" ►

Captain Quell reaches the end of the line.

Peter Capaldi and Jenna Coleman rehearse on the polar base set.

> **"There was a draft where Professor Albert didn't die – he woke up in a gents toilet."**

◄ So what did you know about the episode? Did Steven tell you that Santa Claus would be in it?

"At the beginning, that was all I knew. And initially that sounds worrying, as you think, 'I hope it's not going to be twee.' But then Steven said, 'It's got Santa in it, but it's going to be really scary.' Oh, great! And then he said, 'It's going to be like a mixture of *Alien* and *The Thing* and *Miracle on 34th Street*.' Okay, now I'm really excited and really confused. Then you start reading it, and it turns out it is – a mixture of *Alien* and *The Thing* and *Miracle on 34th Street* – and it's all been turned into a *Doctor Who* script that's got levels of dreams as complicated as *Inception*, and a really strong horror story, and a lot of comedy running through it as well.

"We thought we might go off to Iceland, and shoot on glaciers and stuff – but then you read the script and there's no need to go anywhere. It's mainly set indoors, so we thought, 'We can do this in the studio.' There would have been no benefit in going somewhere real. We didn't want to ground it too much. What it had to feel like, really, was either a dream or a film studio. Using old studio tricks and sets that were clearly perspective layers caused by layers of polystyrene with sights behind, was very exciting and felt appropriate, because the dreams are being generated by watching old DVDs. So using film techniques to make the dreams felt right."

Towards the end of the episode, we get to see Shona's DVD list, consisting of the movies that influenced the whole feel of the story.

"Yes. So the idea is, she's already watched them, and then the Dream Crab has taken her, and in some ways she's designed the aesthetic of the dream that everyone else shares. They've all tapped into her narrative. But the Dream Crabs have also been one of Santa's tools to allow the Doctor and Clara to sort their stuff out."

It's left ambiguous at the end of the episode as to exactly how 'real' Santa was. Deliberately so?

"Yeah," Paul nods. "So if you choose to believe that Santa is real, then Santa intervened and made everything okay between the two of them, by creating a series of dreams that have Dream Crabs in them. And the tangerine is proof that Santa is real, and he did what he promised at the end of *Death in Heaven*. But if you *don't* believe in Santa, then the tangerine is like the spinning top at the end of *Inception*, and it's proof that maybe we're still in a dream, and, who knows, maybe none of this happens?"

Of the ten *Doctor Who* Christmas Specials to date, *Last Christmas* is surely the scariest. That scene where Clara hides under a table from the scuttling Dream Crab is terrifying!

"Good!" Paul beams. "It's a bit slasher movie. That could be *Friday the 13th*, I think. There's a mood, there's an idea. There's something creepy... scuttly... with open claws, that drops off the ceiling and makes people scream. And I love the fact that you keep waking up, and you think you're better but you're not. You're still trapped. That's like the feeling in *A Nightmare on Elm Street* where the characters can't tell whether they're trapped in a dream, or whether they're awake. I think it's a very powerful horror idea, because you don't know what to trust, and you don't know whether you're safe or not. I think it's a wonderful, wonderful script."

Because the episode is mostly all set in a dream world, it doesn't matter that some parts of it feel odd or disjointed does it?

"Exactly. There's a moment in *Inception* where two of the characters are having a conversation and then it cuts to Paris. And he says, 'How did we get here?' They're having a dream, so they can just suddenly be somewhere else. There's that sense that things change in a cut. You're under a table, and then you cut, and you're waking up in bed. We deliberately put some continuity errors in as well, just to make it feel that things were changing a bit. You'll just notice some corners of the set change position or change shape. Have a look and see. They're normally the things you want to get right, but we wanted to get them slightly wrong, just to make it feel a little bit off-kilter."

Central to *Last Christmas* was the casting of Nick Frost as Santa Claus.

"The brilliant idea was that Santa puts on the 'Ho ho ho' voice as a disguise," Paul laughs. "So he only does that for a moment when he's been spotted, and then he lets his guard down and goes back to being who he really is. So all of the things that we associate with the Santa character, are his idea of *hiding* who he is. Which means that Nick can have his own voice for the rest of the time, and his own manner, and he can be slightly soulful, and slightly labradorish at times, and quite threatening. He's got a scathing sense of humour."

How was Nick chosen for the part? Was it always going to be him?

"Well, it became clear that he was an option, and we all jumped at him, and hoped that he would say yes. And he did! Steven had written it by then, and Nick just was the right person to play the Santa that Steven had in mind. There was something perfect about him. He's like Santa with a twist. Although Steven kept saying, 'This is the perfect Santa – it's Santa just as you've imagined him', that was true in terms of the beard and the costume and the rest of it, but in terms of the way he behaves, he's not. How he talks, what he does... he's an action hero. This is Santa as a superhero, and as a bit of a Time Lord. This is Santa as a kind of *alter ego* for the Doctor, and as a competitor."

There's a wonderful moment where Santa starts to tell everyone what's really happening, and the Doctor says, "Santa does *not* explain the science!"

"And the other bit where he goes, 'How do you fit all the presents in the sleigh?' 'It's bigger on the inside!'" Paul laughs. "Of course that's because Santa, in fact, has been generated by the Doctor's subconscious. He's come from *Miracle on 34th Street*, but he's also a transformed version of the Doctor, as a hero who looks after children and rescues people. When he says, 'I've been looking after you from Christmas to Christmas' – that's not Santa's job, he doesn't look after people. He gives them presents! But the Santa in *Doctor Who* is someone who also protects people."

The other four cast members are very well defined characters. It's important that they come across as a credible crew to the audience, isn't it?

"But the thing is, it doesn't matter, in fact," Paul points out. "The joy of them, and I think the reason they're well defined, is that they come from all different backgrounds, and they're different types of people, who *wouldn't* necessarily make an arctic crew. They're not research scientists.

They've got their own stories. They've been thrown together. You think, 'That's a very varied collection of people working on this polar base!' You feel each one of them is very solidly themselves. And then when you see who they *really* are, you think, 'Of course! Ashley works in perfume.'"

The only character that we don't find out about is Professor Albert, who dies before he can wake up.

"There was a draft where he didn't die, and he woke up in his real world," Paul reveals. "I think he was working as an attendant in a gents toilet, in some kind of hotel or something. So it would have been a step up for him, working on a polar base."

All of the characters were aspiring for something better in their dreams, then?

"Yeah, their dreams lifted them and gave them something they didn't normally have in their lives. I thought that Shona was really well characterised in the sleigh ride, in the way that she kind of hangs onto the adventure and wants to get together with everyone, and is hoping to share a curry, and swap numbers and so on. She and Clara both want to hang onto it. Shona knows what's going on and thinks, 'When we wake up, we can still get together.' But Clara just doesn't want to wake up! For various reasons, including the idea that she's actually a lot older than she looks to us, and why would she want to give that up?

"I love the episode. It's funny, it's got proper scares, but the other thing that was lovely is that it was such an emotional script. Clara's dream Christmas with Danny, and her chance to say goodbye to him... the chance to have a final Christmas with him. The whole notion of the last Christmas, was such a beautiful, beautiful thing."

The line "Every Christmas is last Christmas" is amazingly poignant.

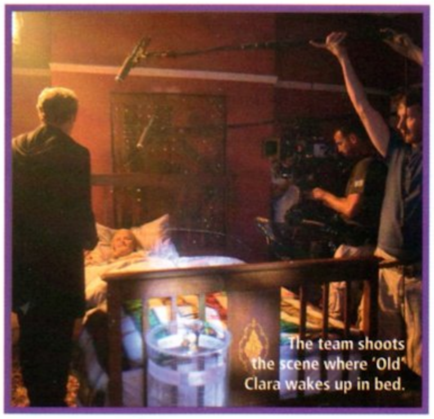
"Oh yes," Paul agrees. "That line - 'The reason people get together is they don't know if it will be the last time.' Yeah. So all around the country, I guess, everyone's looking round the room, saying 'I hope we're all here next year.' We had a very tearful time at my house, watching it. We all get together with my mum now. When my dad was alive, we'd all be there. Christmas is about lots of things, but one of the things is groups of family and friends spending time together, and the ritual of watching too much telly and eating too much!"

Given that nearly all of the episode is a dream, how strange and surreal could you make the scenarios?

"There was a very clear rule. For Clara's dream, we should experience it as if it's a dream. We used different lenses for it, we lit it differently and it was *heightened*. It was deliberately heightened and it had all those tricks in it. We know she's been attacked - and also the minute Danny was there, we *know* it's a dream, because we know he's dead. So we can play there."

The sequence with the blackboards is particularly unnerving...

"I loved that. You read that and you go, 'This is fantastic. We can play with this. We can make a nightmare scene where there's basically a woman standing in a corridor and the interior furnishing has changed! And that will be enough to scare everyone!' And sure enough, it's like there's something really disturbing going on. But for every other dream, every other dream level, when you're in the dream you think it's real, so we had to treat everything as if it's *not* a dream - until you move from one dream to another, and it may be that things have shifted around a bit. You know when they go outside, and they're going to the TARDIS, and then they come back in? All the others who have just fought their way out of the lab are suddenly just standing around at the desks, not bothered at all. There's no sense of recovery any more. It's like they've reset themselves. I really like that."


The team shoots the scene where 'Old' Clara wakes up in bed.

But once they realise they're still dreaming, you can start to have some fun, can't you?

"Absolutely! As the Doctor says, 'The logic of a nightmare.' Anything can happen here, so let's use the fact that we're in a dream to summon Santa Claus, because he can rescue us. You can sometimes use your will in a dream to change the plot. Write it in a way where it's got the right ending.

"Then they get in the sleigh, and that was one of the things that was most exciting. To see Peter absolutely relishing the joy of the sleigh ride. Like a child! I love that. I thought he was amazing. 'Look at me, look at me, I'm riding a sleigh!' It's hard because there's nothing there to work with. They're just surrounded by bits of mechanism and green screen. They can't see London below them. That's all an act of imagination. It was a funny day."

Last Christmas kept audiences guessing right to the end that we might be about to see Clara's departure from the series.

"It would have been a very moving way to say goodbye to Jenna," says Paul. "If that had been what had happened, it would have been a very different experience watching the ending. It would have otherwise been the same story in every way. But it would have turned out to have been the last wish of a dying woman to have one last adventure with the Doctor. That would have been, I think, very lyrical - and we'd all have been left in tears! We thought we should play it as much as possible as if that was the ending that was coming. But it only changes right at the end. All the secrecy was really effective and successful. There had been press rumours about Jenna, so people had heard maybe she's leaving, maybe she's not..."

It's ironic that a character *not* leaving the series becomes the shock twist ending!

"Absolutely. And so it made sense to tell a story that was a way of possibly saying goodbye. When it changes it then still makes sense. But I don't think Steven would have set out to wrong-foot the audience if there hadn't been the possibility in their minds that she might leave."

Clara has had a fair few fake exits now - she appears to leave the Doctor at the end of *Kill the Moon* too. Paul is full of praise for Jenna's performance - and that sequence in particular.

"The scene in *Kill the Moon* was written as a row between them, but I think when Jenna played it with so much passion, and so much pain, it suddenly felt like a rupture. A bigger rupture, I think, then anyone had realised. She was immensely moving that day, and then you kind of go, 'Oh my God - it's like it's *impossible* for them to be together now.'

With three episodes of *Doctor Who* successfully under his belt, Paul is about to head off to Morocco to shoot two episodes of a historical drama called *AD* for NBC. But if he were to be invited on board the TARDIS again...?

"Well, I've absolutely loved it," he smiles. "It's been one of the most exciting years of my life, working on *Doctor Who*, and I hope I'll get to do it again. It would be... yeah. It's not like it's all done! There's a lot of other things that would be really interesting to have a go at as well. So we'll see." **DWM**

Paul used different lenses and lighting for the dream sequence with Danny Pink.

THE DWM INTERVIEW

TAKING THE LEAD

In the second part of our chat with Peter Purves, we ask the actor and presenter what he can remember of massacres, Monoids, and mandarins...

INTERVIEW BY **MATT ADAMS**

No other *Doctor Who* companions from the series' twentieth-century run were afforded the honour of being the lead character for an entire story, yet Steven Taylor occupied this role not just once, but arguably twice, in *The Massacre of St Bartholomew's Eve* and *The Celestial Toymaker*.

It is proof of the strength of Peter Purves as an actor that his young space pilot was seen as a worthy alternative to the Doctor, as the main protagonist of both adventures, which saw him take centre stage for the majority of screen-time.

In fact, there is a strong argument to be had that Steven's finest hour as a character was in *The Massacre*, as with the First Doctor, played by William Hartnell, sidelined in favour of his double, the Abbot of Amboise, he became embroiled in these horrific historical events.

Peter obviously relished the opportunity: "It was great actually, because he gets involved. He is told very specifically by the Doctor at the beginning, 'Don't get involved, my boy', but Steven being Steven, he does get involved, but doesn't understand what he's involved in – at all.

"It was a terrible period of history. It's one of those periods that people think must have been during the French Revolution, but it wasn't, it was a massacre of Huguenots in the sixteenth century, and it was very vicious and very nasty.

"It's a bit like how people think *Les Miserables* is about the French Revolution – no it isn't, it's not anything to do with it. It wasn't a story the audience would know, and of course at the end, the Doctor and Steven leave to let the massacre happen. Can you imagine? We can't stay because then we're interfering with history, so we've got to go. It was ghastly, and if you look at some of the old engravings, horrible isn't the word."

© REX

Although there is little visual evidence surviving from this story, Peter enthuses about the quality of the production at every level.

"The costumes alone were amazing. The atmosphere, I remember, was absolutely fantastic, but I've no evidence of what it looked like other than tiny little clips on the internet I've found [*ie* fan-made reconstructions]. Of course, it was also one of Bill [Hartnell]'s better performances."

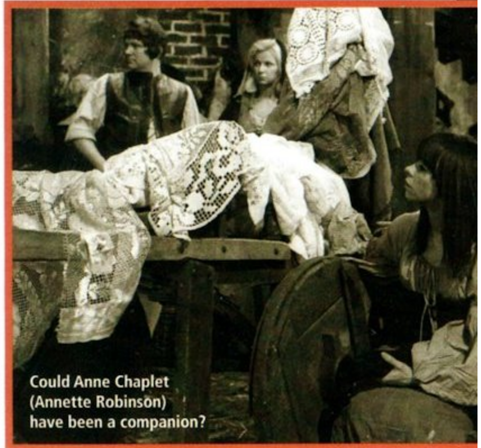
The story attracted guest stars including Emma Thompson's father – and *Magic Roundabout* narrator – Eric Thompson, Shakespearean actor and National Youth Theatre founder David Weston, and former Quatermass, André Morell.

The attitude towards the medium of television was beginning to change, Peter notes: "This was the time when actors were suddenly realising that television might be a medium to work in, as opposed to it just being something you watched and theatre being a place you worked.

"If you look at the cast we got for *The Massacre*, you'll appreciate the actors we were getting in then – a lot of good, young actors and a lot of well-established actors. People were starting to realise this was the future. The cinema industry had already realised that television was a threat back in the 50s, and the touring theatre – variety theatre – had realised it was a threat. Actors were just too stupid to realise for a while!"

Although there was no other regular companion in this story, a relationship developed between Steven and serving girl Anne Chaplet – although Peter claims this was purely a case of characters in a situation reacting to each other.

"Annette Robertson was a lovely girl. It was mooted that she was going to take over [as a regular companion], but I wasn't party to any of the discussions about it. I got to know her reasonably well for the four weeks that we worked together. It was never mentioned, but I understand she was considered because she was a good actress, but because she came from a particular time, medieval France, she couldn't cope with the scientific element, and there was too much to take on. That's also the reason they gave for getting rid of Katarina."


Could Anne Chaplet (Annette Robinson) have been a companion?

The last few minutes of the story saw the arrival of Jackie Lane as Dodo, initially with a thick Mancunian accent... which was subsequently dropped for her next story.

"John Wiles [the show's producer] would have told her to do it that way," Peter reveals. "I think he thought the whole show was too middle class."

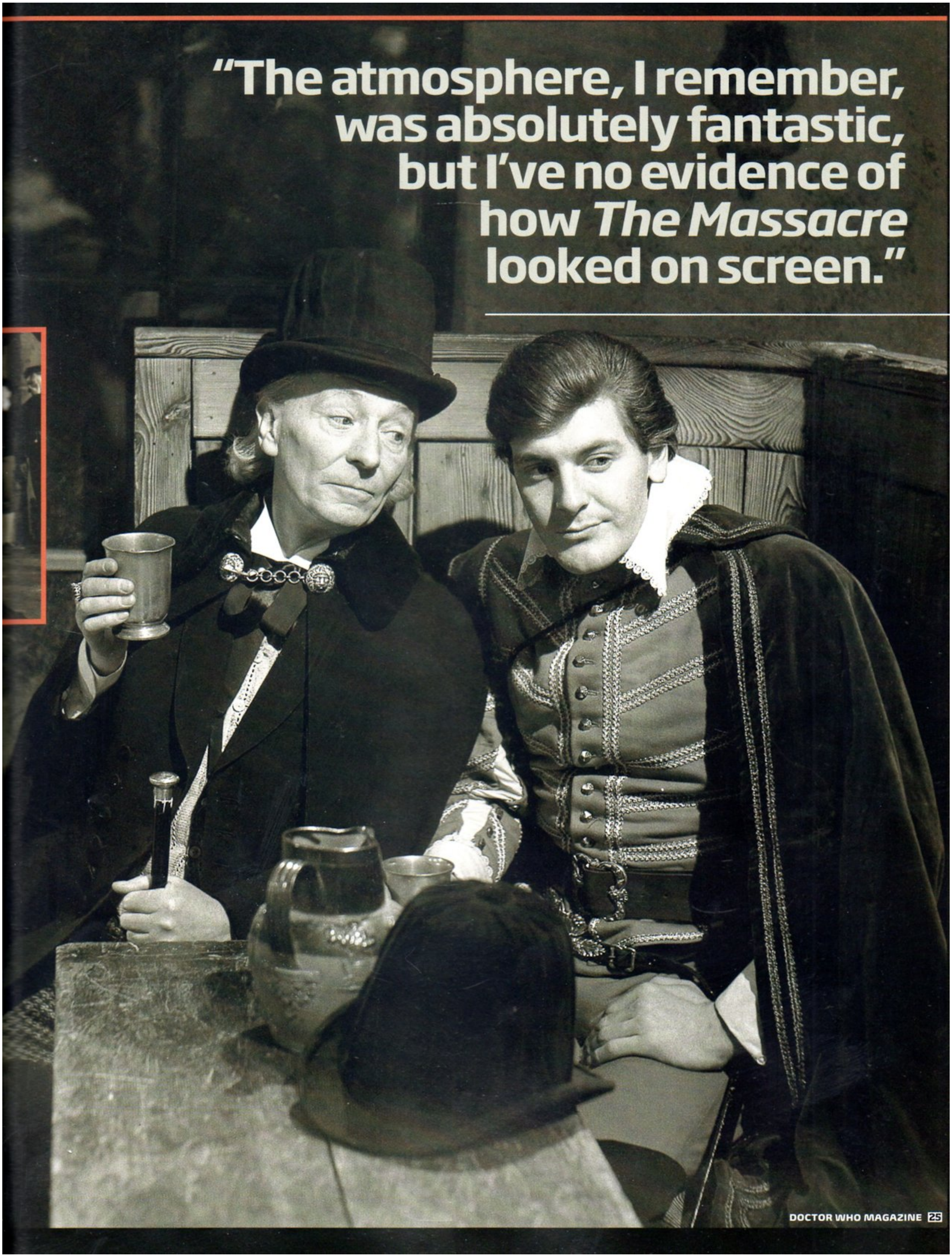
Jackie's appointment brought an end to a period of instability over the female companion which had endured since the departure of Maureen O'Brien as Vicki. Peter lays the blame for this situation firmly at the feet of John Wiles.

"Maureen didn't know she was being written out, that was a big shock, and then there was Adrienne for four episodes, and then there was Jean Marsh. Then there was nobody for *The Massacre*, and I think at first they thought they might use Annette, but realised it would be too anachronistic for someone like her, and she'd be French anyway, so there were various reasons why she wouldn't fit in. So there was nobody until Jackie, and in the end she didn't last very long, she only did one more story after I went.

"John Wiles was an idiot, he didn't know what was going on, and he also – I understand, again I wasn't party to it – tried very hard to get rid of Bill. 'How can we lose him?' That was John Wiles. But [BBC Head of Serials] Gerard Savory said 'No, not under any circumstances.'

"He also wanted to get rid of me, because he wanted someone with a Cockney accent, and again they said no. Just look at what happened during the time I was there: five girls, total confusion as far as writers were concerned about what was going on, ►

“The atmosphere, I remember, was absolutely fantastic, but I’ve no evidence of how *The Massacre* looked on screen.”



The TARDIS crew make friends with Monica the elephant.

"The director had to look after the elephant overnight... he had it in his garage."

and the awful spat between [writer] John Lucarotti and [story editor] Donald Tosh over *The Massacre*. The end result was a fantastic script – an absolutely superb script – but Donald Tosh wrote it. He's uncredited, but he wrote it.

"John Wiles resigned after *The Celestial Toymaker* because he'd got wind of the fact that he was going to be sacked, which he should have been. He was totally incompetent. He wasn't a very nice man – I had no rapport with him, I didn't respect him, I didn't think he knew what he was doing... all the reasons why you would dislike someone who was actually senior to you, but you knew couldn't do the job. He was stupid. I never even remotely became a friend of his, I don't think I had a social moment with him in all the time we worked together."

Before we move on to the next story, **DWM** asks Peter whether he caught wind of the idea that Jacqueline Hill and William Russell could appear at the very end of *The Massacre* for a brief cameo role as the TARDIS departed?

"Why would that happen? Bizarre! Mind you, with the format of the show you could actually do anything, you could always justify it somehow."

The series' flexibility was pushed to the limits in the next story, which not only had to show the end of the Earth, but a giant space ark, assorted animal passengers, a 1,000-year jump in time and a realistic alien race. Perhaps unsurprisingly, *The Ark* did not succeed with all of these elements.

"The other week I was with Michael Imeson, who directed *The Ark*. A very nice man. You know he discovered he was no longer employed by the BBC as he went in to record the final episode?

"He now lives 10 miles away and is partly involved with the local arts centre, and he started this new thing of having speakers on Thursdays, and he has all these interesting people. I'm the only person with a profile I recognise, but that's just me being pompous!

"He asked me to go along and do a talk with him and a Q&A, and he said afterwards that he learned a lot from my talk about how the show had worked at the time. The reason *The Ark* is so poor was lack of money, because it had all been spent on *The Daleks' Master Plan*, and various other bits.

"He knew he'd failed with it, and he blamed himself for things like the Monoids, which were quite dreadful. A guy in a rubber suit with a ping-pong ball in his mouth. I mean, come on, do us a favour! It just didn't work at any level, the silly voice box thing for when people were talking and the shot was of the voice box...

"Michael apologised and said to a certain extent he was responsible for that, because he thought it would work, but when the realisation of it appeared on screen, it didn't. He's a very nice guy and he's very humble. That was it for him, but his brother was the story editor of drama on Radio 4 for a long, long time.

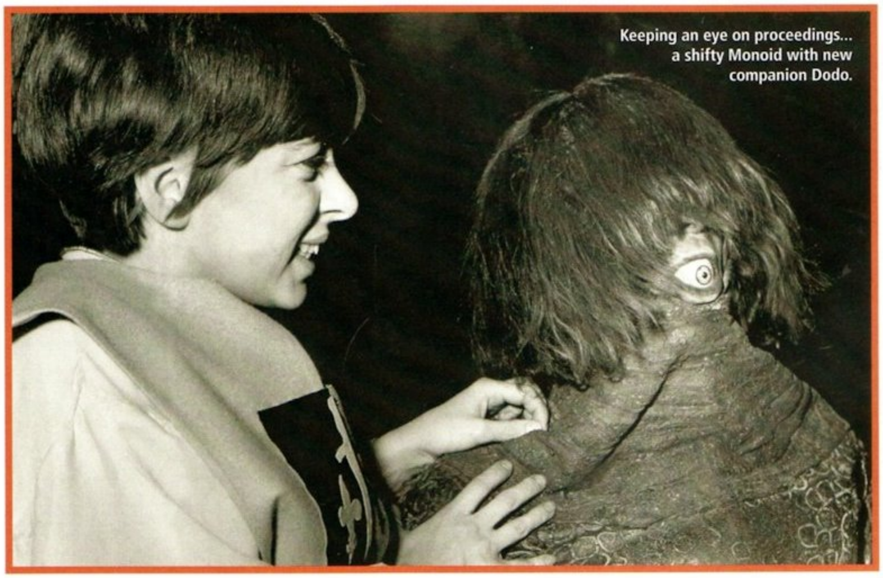
"It's actually one of the cleverest stories, and the only time ever the TARDIS has gone straight back to a place – which is a great cliffhanger, but then when it's a thousand years later, they're all wearing the same costumes. It's just so pathetic, and the prison has become the prison kitchen. It's a shame because the story is good, but the whole thing is quite laughable.

"It was actually quite fun to work on, but it creaks at the seams all the way through. You're supposed to have these central characters and in the second two episodes, they've taken over the world, but you've never seen anything so unconvincing in your life!"

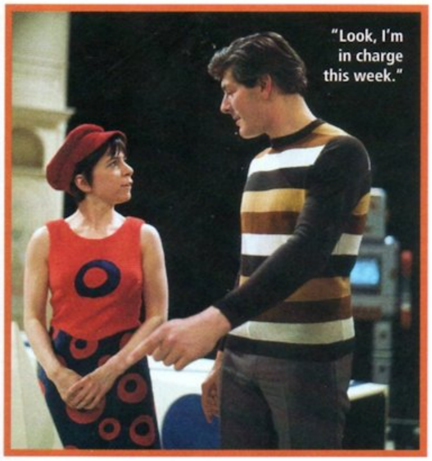
One of the definite highlights of the serial was the use of live animals in the opening episode, which brought an unexpected realism to the futuristic environs of the ark.

"We filmed that at Ealing, and there were snakes, a few birds, and this lovely elephant called Monica. At one point they had [celebrated animal trainer] Mary Chipperfield out of shot behind our shoulders, saying 'Come on Monica!' as she wandered across the clearing.

"The stupid thing was that Michael had to look after the elephant overnight, because the BBC's insurance meant they couldn't keep him on the premises, and he had it in his garage! Somewhere in Chiswick! It wasn't a baby elephant either, it was fully grown!



Keeping an eye on proceedings... a shifty Monoid with new companion Dodo.


"Look, I'm in charge this week."

Will the nasty Cyril outwit Steven and Dodo?

Steven confronts the Celestial Toymaker.

"I think all the money on that serial was spent in that section of filming, so everything else was a shambles. I don't even think the actors were that much cop. You've seen the whole thing, haven't you? Because that one still exists, sadly!"

So did Jackie Lane bring a much-needed stability to the show as Dodo?

"Absolutely, and I think it showed in that serial, and it also showed in the next one, *The Celestial Toymaker*. I can't remember enough of *The Savages*, but we were bonding quite well by then. It is not a bond that's remained – we haven't spoken in 50 years."

He is surprised to hear that Jackie recorded a brief extract for the *Doctor Who Live: The Afterparty* 50th anniversary show for BBC Three, but uses this opportunity to attack the way the programme was put together.

"That was a waste of time, another shambles," he groans. "It was insulting to everybody and we were all very, *very* angry. Colin Baker was furious, there was almost steam coming out of his ears! Frazer Hines came up to me, and said, 'I've never been an extra in my life and I'm not f***ing starting now!'"

The Afterparty was broadcast live from the National Film Theatre, immediately after the BBC One transmission of *The Day of the Doctor*. Many of *Doctor Who*'s former stars were gathered, but few of them got to speak or contribute to the proceedings.

"What was the point?" he continues. "That was an example of producers who haven't a clue what they're doing. They come out of university with a degree in media studies and no knowledge of television, or of the people who work there. No knowledge of anything. Just absolutely hopeless – they were pathetic. Jean Marsh was livid! It was pointless and stupid. They don't understand – they think no-one has any attention span longer than 10 seconds, so they've got to rush from this to that. It was very, very annoying."

After that brief sojourn, Peter is much more positive about his next story, *The Celestial Toymaker*.

"I loved it – that was one where Jackie and I both had the opportunity to lead the story. Everything that happened, happened to *us*. The rest of the story was Bill's hand, and the Trilogic Game."

So was this another bid to write out William Hartnell as the Doctor?

"Yes, but it was also to see whether it would work when he wasn't there, and it did. It was a good serial, largely due to a terrific cast. You've got Michael Gough being absolutely amazing as the Toymaker, Peter Lawrence, Carmen Silvera, Campbell Singer...

"We played all these games where you're in total jeopardy all the time, it's a bit like *The Crystal Maze* [Channel 4, 1990-95], who pinched it as an idea for a whole series. But that *was* the whole serial, we had to get through all these games, and if we lose them we die! Meanwhile, Bill's hand was playing the Trilogic Game, and if he failed on that, we die. And at the end, if he plays the last move, we die. So it was a good jeopardy series. It was clever.

"They did the Celestial Toymaker again didn't they? With a friend of mine I was in rep with, David Bailie, he played it for Big Finish [in *The Nightmare Fair* and other stories]. I knew David very well – he was one of my closest friends for 30 years – although I've lost touch with him recently."

There is a now-legendary picture of a long-haired Peter surrounded by scary-looking toys which appeared in the *Radio Times' Doctor Who* 10th Anniversary Special, alongside a brief interview in which he suggested the Trilogic Game was responsible for a career drought.

He laughs at the memory: "I loved it. It was a really nice piece of kit, I wish I'd still got it. But I decided it was unlucky, and the day after I chucked it out, I got the interview for *Blue Peter*. I have to believe it was the fault of the Trilogic Game. It's a wonderful game, have you ever tried it?" Peter starts to demonstrate the processes of the game using assorted pieces of culinary: "1023 moves. I loved it!"

Steven's penultimate TARDIS journey landed the space pilot in the frontier town of Tombstone in America's Old West, just prior to the infamous gunfight at the OK Corral.

"*The Gunfighters* was one of the historical ones that worked. Glorious! It looked stunning, and it was all done at Riverside Studios – we didn't even get into TC1 [the main studio at BBC Television Centre, and the fourth largest studio in Britain].

"It looks fantastic, I've got pictures which I use on my First Doctor talk of the main street – it looks like a pure Hollywood movie. Nothing in it, just the set. But the wider shot, literally an inch outside the framing of the first shot, you've got lights and all the rest of it. It was a very low studio, you had no height at all, and I think [director] Rex Tucker did the most brilliant job on it.

"I didn't get on with Rex, but I didn't *not* get on with Rex. He ignored me – he paid no attention to me. In filming he succeeded at every single level, but as far as working with him was concerned, he paid no attention to me, he paid no attention to Jackie, he paid no attention to Bill... he was much more concerned with getting the cowboy element right.

"His actors looked stunning – I won't say a lot for their accents as they were pretty poor in many cases – but there were some good actors there. Laurence Payne, Bill Hurndell, Shane Rimmer, Reet Deroon... John Alderson was great, he played Wyatt Earp and he used to do a series in Hollywood called *Boots and Saddles* which was about the American army – the Cavalry.

"It was a stunning piece of work, but I didn't enjoy making it much, and I didn't like the song which I thought was appalling."

Peter is referring to *The Ballad of the Last Chance Saloon*, written by Tristram Cary and sung mainly by Lynda Baron as a means of musical narration between scenes.

"The sad thing was it was used as the theme link all the way through, and it gets very boring and very wearing."

Peter had the opportunity to showcase his vocal talents and comedy timing for one humorous scene in the saloon itself: "I think I sing it, as well as Lynda Baron, but that's beside the point.

"It is a very ►

funny scene with all the double takes and that. I had an opportunity to be funny, and Rex let me keep all the gags in. I trip over my spurs, I drop the gun, all those things were mine. The look I take when Shane Rimmer [Seth Harper] is there with the gun and I'm singing away... All mine, and he never changed any of it.

"But that's why I say he didn't pay any attention to me. I don't know if I was any good - I watch it and think oh, it's all right - but I did my own thing on it. The costume was just fantastic - Roy Rogers - the same gag was pinched in *Back to the Future Part III.*"

In the wake of a series of stories which saw Steven effectively leading the show, it came as a big shock for Peter to learn from incoming producer Innes Lloyd that his contract was not being renewed.

"At the end of *The Gunfighters*, when we were about to get the scripts for *The Savages*, he took me to one side and said, 'I just wanted to let you know we're not going to be renewing your contract.' So I had four weeks' work left.

"I asked him 'Why, what have I done wrong?' He said, 'Nothing, it's policy, we've decided that the Doctor's companions will only do a year at the time.' I said, 'Okay, if that's policy, but after I'd gone, Michael Craze came in and he didn't do a year, and then they bring in Frazer [Hines], and he does two and a half years."

He laughs, with a small tinge of bitterness: "It was rubbish, they made up a reason instead of thinking about it. Bill was absolutely furious. I believe he protested, and was told it was happening, end of story. He didn't see the writing on the wall for himself. At the same time, you think how long Jackie lasted - she only did one more serial. I stopped watching it at that point, I was so angry, so I don't even know what happened to her.

"The sad thing is that I like Innes very much. I got to know him later - he was a great fan of my wife's, and he thought she was a wonderful actress and singer. I met him at a couple of BAFTA events and the Olivier Awards and so on, and I always got on very well with him. I often felt I should remind him, 'You know you sacked me?', which in essence I suppose he did."

The departure of Steven would be the first step towards a major period of change for *Doctor Who*, which would culminate in the replacement of William Hartnell: "I think Innes Lloyd really wanted a big clean-out when he took over as producer. As I said, I got on very well after that with Innes, but I felt he didn't like me in the show, and so I went without warning.

"I would have stayed with it - I had no reason to leave. It wasn't great money, but it was a job - a good job - and it was better than working down the pit. But I was just an actor. It was only a job, and you don't get involved in the politics. We weren't that powerful. Bill thought *he* was, but then he realised he wasn't, when they wrote him out. It's a shame in many ways, because I think he created a wonderful character, but the transition between him and Patrick Troughton was not such a massive change for the audience to take, and so with the following transitions they could do whatever they liked."

And so we reach *The Savages* in our story-by-story journey through the adventures of Steven Taylor, and the last we'd hear from the character for almost 50 years.

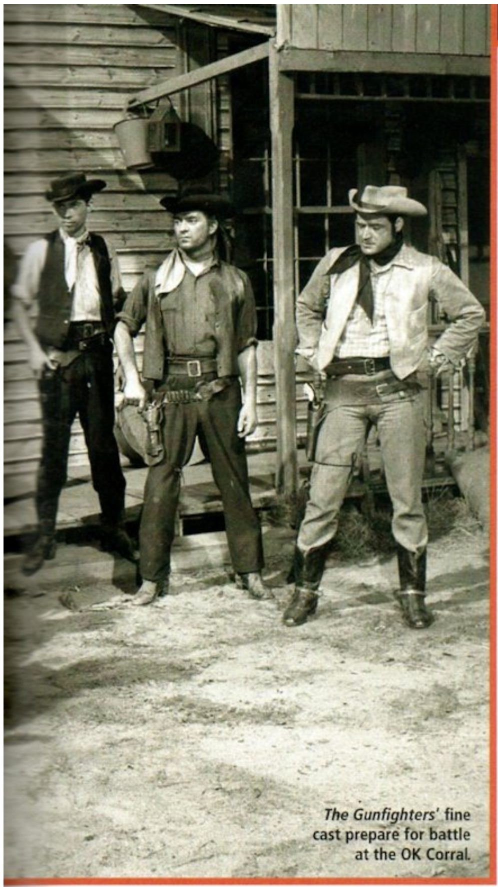
"I just played it absolutely straight, even though it was the end of the job, and there's all the insecurity with that. The director was lovely; Christopher Barry, bless his heart. You saw he died recently?

Steven launches into another verse of the Ballad of the Last Chance Saloon.

Resplendent in his theatrical cowboy outfit.

"Innes Lloyd took me to one side and said, 'We're not renewing your contract.' Bill was furious."

On location for *The Savages* with director Christopher Barry (front left).



The Gunfighters' fine cast prepare for battle at the OK Corral.

Chris talked scenes through and he discussed the way that we would play it, but he didn't have to tell me much. I just played it and mostly he would say 'Yeah that's very nice, we'll keep it like that', or 'Settle that down a bit', but very few things other than small technical alterations.

"I played it exactly as the script unfolded, and the script unfolded with the realisation that, okay, I could probably do some good here."

Peter is somewhat resolved to the inability of actors at that time to have much say over the development of their characters or the scripts they were presented with.

"At the end of the day you're an actor reading what someone else has written. You don't know where it's going - maybe two or three episodes ahead - but I don't remember knowing much before we went into rehearsals each time, so I might have only got the script the week before.

"We didn't always have readthroughs - we just went in and did it. I don't remember the script ever being discussed, which is a crass way of working.

"We didn't have any input, we never got the opportunity to say I don't think this fits my character. The only time I did was with *Galaxy 4*, but it was too late to change it, and I was very rude to William Emms, but it wasn't actually his fault. I didn't know - nobody actually said 'Well, it wasn't written for you', which might have clarified it at the time."

Of course, Peter had no idea at the time that Steven would be his last major acting role.

"I've been relatively lucky in the things that I've done, but I'm not a successful actor. I wanted to be. I wanted to make movies. I did odd bits before and afterwards. I did *Z-Cars*, I played the lead in a television play before *Doctor Who*, and I played the lead in a television series.

"But you leave the show and no-one comes offering you scripts. It's not like now where you appear on television for five minutes in *Big Brother* or something, and they're offering you contracts worth a million quid. I've never made any money out of our business. All my money's in my property, but I live in it - I'm not a property dealer. My money is in what I live in, and if I want to realise it, I have to sell it, end of story."

After leaving *Doctor Who*, Peter struggled to find work as a jobbing actor, and eventually accepted a position which would make him even more of a household name than playing Steven.

"I joined *Blue Peter* in 1967," he says, referring to his move to the legendary BBC children's magazine show. "John Noakes had joined in '66 and Leslie Judd joined in '72. Over a long period from '66 until about the end of '78, there were only four presenters.

"They always talk about us being the dream team, which I find very flattering really, but it's quite nice as we were there for the longest period to have people latching onto us. There are probably three generations spread over this period. The ones who are just growing into it, the ones who are right in the middle of it and seeing it all, and the ones who are growing out of it. So we did get a big spread, and consequently everyone over the age of 40 in this country probably knows who I am.

"I think it was the golden age of television to a large extent, from the late 60s, through to the mid-80s, before the proliferation of channels.Lots of the technical developments were made then, bringing in colour and everything else. Although these were nothing like the staggering advancements they make now. Just watching the last Olympics was unbelievable - the BBC coverage was absolutely fabulous. Sensational!

"I can remember being amazed when doing Crufts, and something could be happening in the Arena and we were showing the beginning of it - and it was incredibly advanced technology. Now it's [snaps fingers], you can do anything. The Olympics was the most amazing thing ever on television, quite stunning. I have no great love for the BBC as an organisation, but as a technical achievement it was absolutely fantastic."

Peter's double act with John Noakes became the stuff of *Blue Peter* legend.

"We had a very good relationship, Johnny and I. We had a lot of good comedy moments which paid off very well, and that helped when we went into pantomime after we left. We had a very good double act for about six years, and that worked very nicely until I think Johnny found it a bit like hard work and didn't want to do it anymore. We had a good rapport on television, but I think the producers felt we were taking the show in a direction they didn't really want it to go.

"We worked to a tight script and had to be word perfect. We had no autocue, because it was very difficult to edit in the old days. Before it was electronic, it was literally a toilet roll where if you wanted to change anything it was cut and paste and Tippexing stuff out. A repaired or changed coil could easily rip, so it wasn't reliable in that respect, and because we were a live show [producer] Biddy Baxter decided we weren't going to use it."

So was the infamous incident involving a defecating elephant in the middle of the *Blue Peter* studio actually transmitted live?

"I always remembered the Lulu incident being live, but we did a recording of the show with no edits as if it was live. We did it at the same time that we would normally do, but on the Wednesday rather than the Thursday when it was transmitted. And it went out exactly as it was recorded, no tweaks or changes, nothing at all. That is something which for a very long time I said Baxter would not have put out if it had been recorded - but she *did* put it out. She was a very brave woman."

Peter completed over 10 years in the show before eventually deciding to call it a day: "I'd just had enough. I came back from my summer holiday and I thought, do I really want to do another year of this?"

After leaving *Blue Peter*, he continued working solidly for the next 10 years, presenting the Crufts dog show for the BBC and motorbike trials series *Kick Start*, and setting up his own production company making corporate videos in the 1990s.

"I don't like the Beeb, but they employed me for many years. Never on a staff contract, always freelance. The BBC didn't look after me at all, so I had no sick pay, no holiday pay, and no pension. I've done more than 2,500 television programmes in total, so I've done more out of *Blue Peter* than in, but I'm not remembered for them. I'm remembered for Crufts, *Kick Start*, *Doctor Who* and *Blue Peter*, so I've done some pretty memorable shows."

Peter did not talk about *Doctor Who* for many years, but then he did his first convention appearance and everything changed...

"I thought it was way in the past," he admits. "It was only when I went to my first convention in about 2002 - it might have been Newcastle - that it opened up the doors to Big Finish."

Peter returned to play Steven Taylor for the first time in 2007 for one of the earliest releases in the series *The Companion Chronicles - Mother Russia* - but it is not a performance he is particularly proud of.

"I didn't treat it seriously enough or give it the respect it deserved," he says. "I just turned up and did it, and consequently my Russian accent is very poor, and could have been better. I could have done the whole thing better, but every one since then I've done properly."

He is particularly grateful for the opportunities Big Finish has provided him with as an actor. ►

***Blue Peter* "dream team" – Purves, Singleton and Noakes...**

© REX

◄ "It is proper acting. They are a really good quality and they're very professionally done. It's a good team. I felt exactly the same playing Steven again. It was not difficult, it was great fun, and I took to it like a duck to water really."

One of the other stand-out features of Peter's *Companion Chronicles* stories is his uncanny portrayal of William Hartnell.

"As an actor in rep I was very good with accents. I listened to them and wherever I went in the country I could pick up the accent from where I was. Not to sound boastful, but because I've got so good at doing my impression of Bill, they write bigger chunks for Bill in my stories - but I enjoy that."

The stories also provided the writers with a chance to flesh out the backstory of space pilot Steven Taylor, bringing a depth to the character which was often lacking on screen.

"Don't forget he was technically very adept, or at least supposed to be. Not as clever as the Doctor obviously, but he knew his way around a spaceship.

"Simon Guerrier has written some great stuff for Big Finish, and I've learned a lot about who the character may have been. He's really made him into something quite good - I mean *The Return of the Rocket Men* is fantastic. All of the writers come up with good, inventive, thoughtful stuff that allows the character to live still, and I'm very grateful for that.

"The last thing I did for Simon Guerrier - *The War to End All Wars* - I think is super. That's exactly Steven. It gives Steven absolute gravitas, all the things I wish he'd had. I don't think I ever really got a chance to play him quite like that in reality, but in that serial I think he has total gravitas."

The story also stretched Peter's vocal range in order to portray an older Steven for the linking narration, and both his younger self and the Doctor in the main story.

"I don't really change my voice to be Steven in any of the ones I've done. So to be me as an older man, who is actually the same age that I am, I'm 75 and he's 70, so I had to age my voice slightly to be 70! I had to make it sound a little bit older, so when I was Steven I could be younger! We don't do those things in separate chunks, so if I've got a section with old Steven, young Steven and the Doctor, I do them all as I come to them. They might tweak out a pause here or there in the edit, but for the most part I just switch voices."

Although the *Companion Chronicles* range has now finished, Peter will be reuniting with Maureen O'Brien and Jean Marsh in the new *Early Adventures* audio series. It is true to say that his Big Finish stories have led to something of a renaissance for the character of Steven Taylor, who to an extent had been overlooked over the years because of the proliferation of his episodes missing from the BBC's archives.

In fact, one might argue that Steven was one of the most influential companions of the 1960s. He held up the show throughout major cast changes, including the first leads going and problems with the lead actor, and as we have seen there were many occasions when Steven was in fact the series' main character.

"It's true, but I never felt that weight. I always thought it was my right!" he laughs. "I was playing what was required."

Peter's TARDIS team as they appeared in 2013's *An Adventure In Space and Time*.

"David Bradley *was* Bill Hartnell. It wasn't an impersonation, but it was a perfect impression."

DOCTOR WHO
RETURN OF THE ROCKET MEN
THE COMPANION CHRONICLES

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER PURVES
THE WAR TO END ALL WARS
THE COMPANION CHRONICLES

He is obviously pleased by the suggestion that fans are now reassessing Steven as a companion: "I'm glad. I didn't know that, so thank you. I never felt I was right up there, the only feedback I get is when I go to these small conventions that I've never been to before.

"When I look back on it, it's really quite extraordinary to think I'm earning more money now for things that I did 50 years ago than I ever did then, but that's very nice.

"If the profile of the character and my profile in *Doctor Who* has risen considerably then I'm very flattered. I'm glad that people seem to like me and I'm asked to turn up at places, sign a few autographs and smile at people, and generally take advantage of something I did a long, long time ago. I'm absolutely amazed it's happening! How many people did series in the 60s which still have a profile now apart from *Doctor Who*?"

The return of nine missing Patrick Troughton episodes in 2013 gives him hope that more of his own work might eventually be recovered:

"There are only three of my stories complete, which is a shame, but odd bits turn up and all the audio exists, so we could recreate them in radio plays.

"*The Massacre* is something that I really hope is found, because I think it's a fantastic story for my character. *The Myth Makers* likewise - that's a heroic one if you like, and I quite like *The Savages*, to be fair. That was a major transition in the show as well, and a transition which didn't terribly work, although it'd get there eventually."

Although Peter made an effort to watch the first series of the revived *Doctor Who* in 2005, he admits he hasn't been a regular viewer since.

"To be fair, I haven't really watched it since Christopher Eccleston, who I thought was great, but I didn't watch David Tennant. I'm not that fond of him, although I thought he was very good in *Broadchurch*. Matt Smith I thought looked good, but I didn't watch any of his. I will try to watch Peter Capaldi, because I think he may bring something new to it - he's older than Bill Hartnell was, and that's extraordinary."

As we wrap up our meal with coffee, there's still time to ask Peter what he made of some of last year's 50th anniversary shows, Mark Gatiss' *An Adventure in Space and Time*, and the special episode *The Day of the Doctor*.

"I thought the recreation of the Bill Hartnell era with David Bradley was quite brilliant. David Bradley *was* Bill Hartnell - it wasn't an impersonation, but it was a totally perfect impression, and there is a difference. You felt it was Bill, whereas the guy they had playing Pat [Reece Shearsmith] was totally wrong. Annoyingly wrong when everything else was so right. The girl playing Verity was slightly too pretty, but the overall thing I thought was remarkably good.

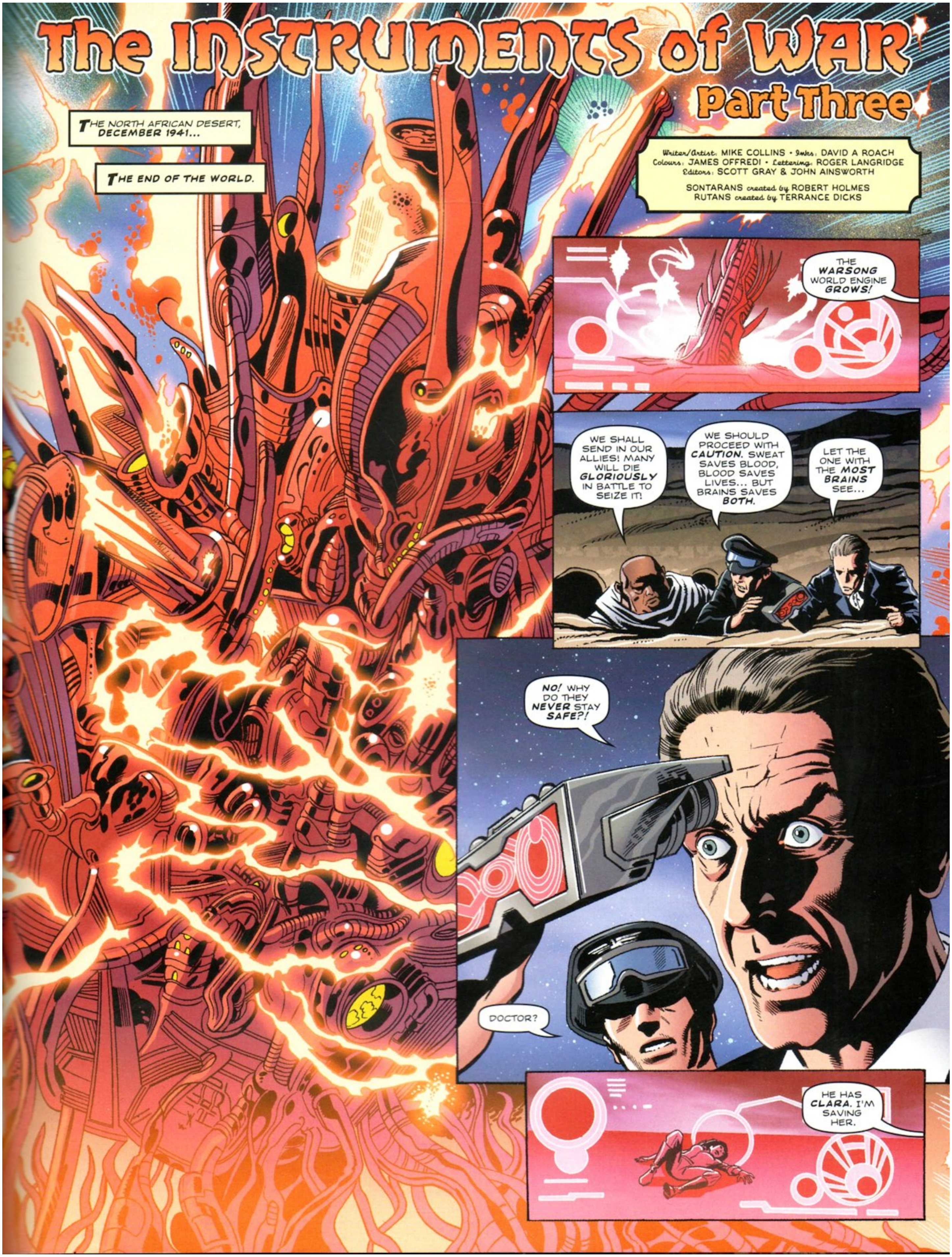
"The big production they did with the three Doctors - and why they decided to use Tom Baker when they could have had any or all of the others was bizarre - I couldn't understand a single part of it. I didn't know what was going on. I didn't care very much, however, as it looked absolutely fantastic! The camerawork, the editing, the effects were stunning. It was a remarkable piece of television... but I rather think Donald Tosh would have done much better!" DWM

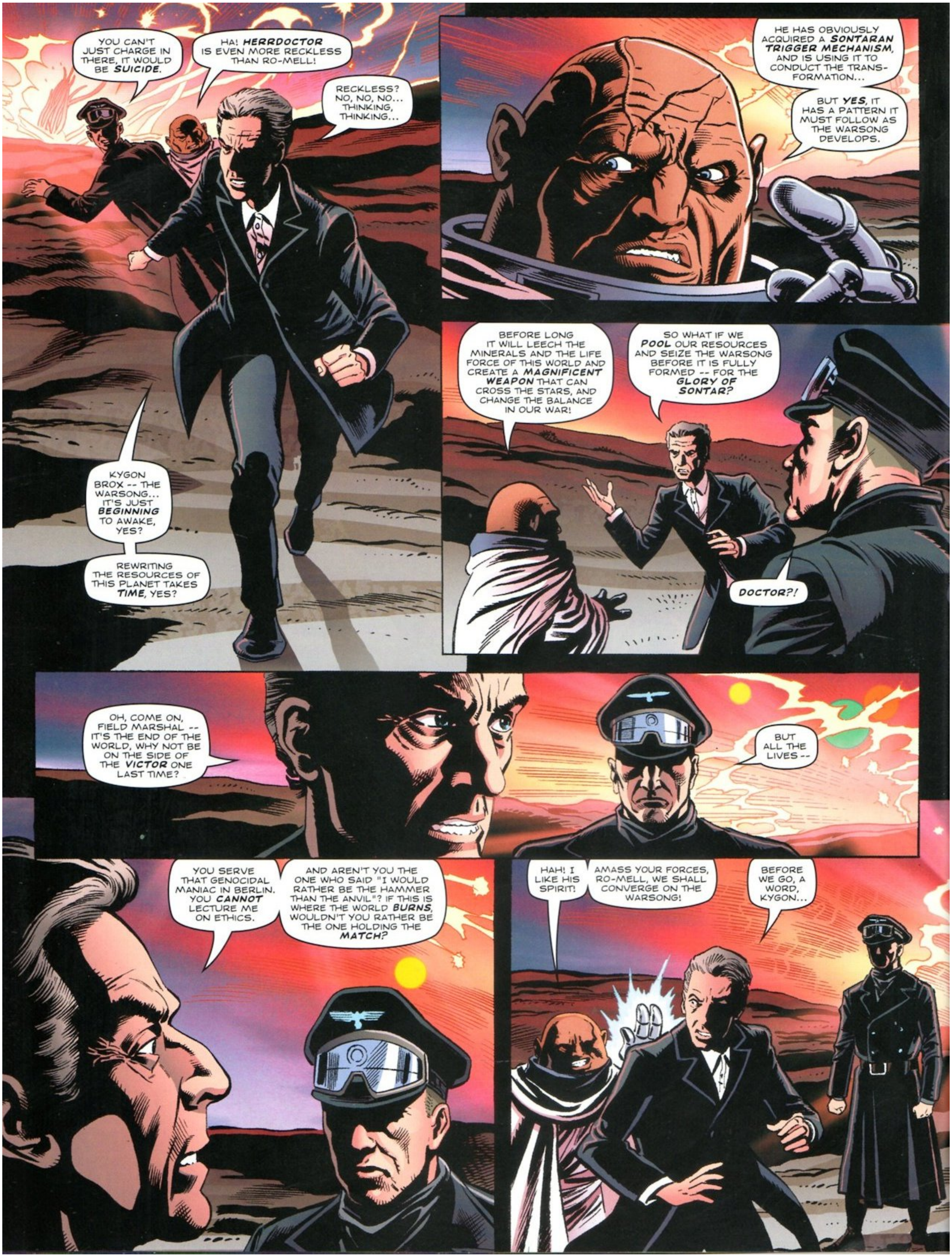
The Instruments of War

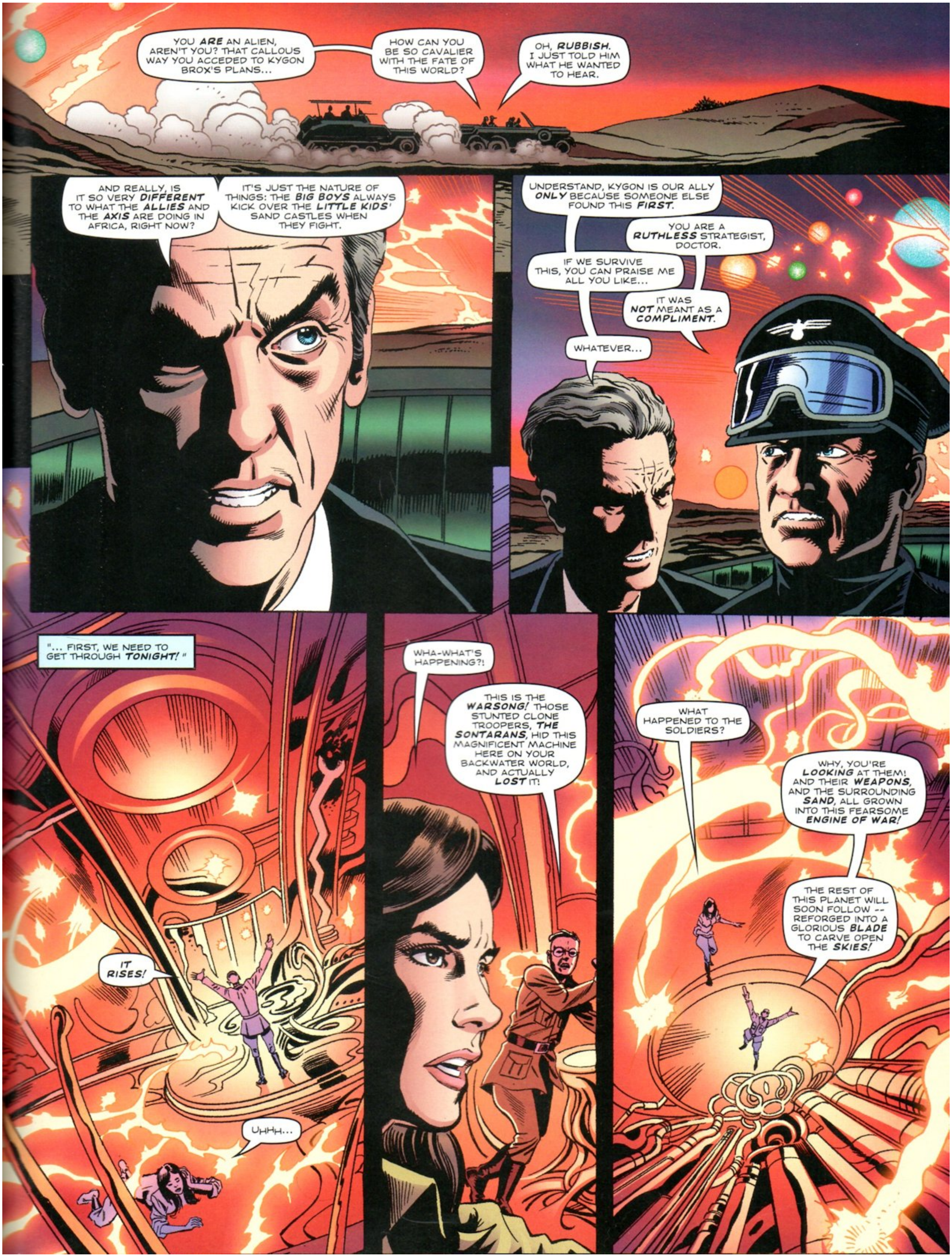
Part Three

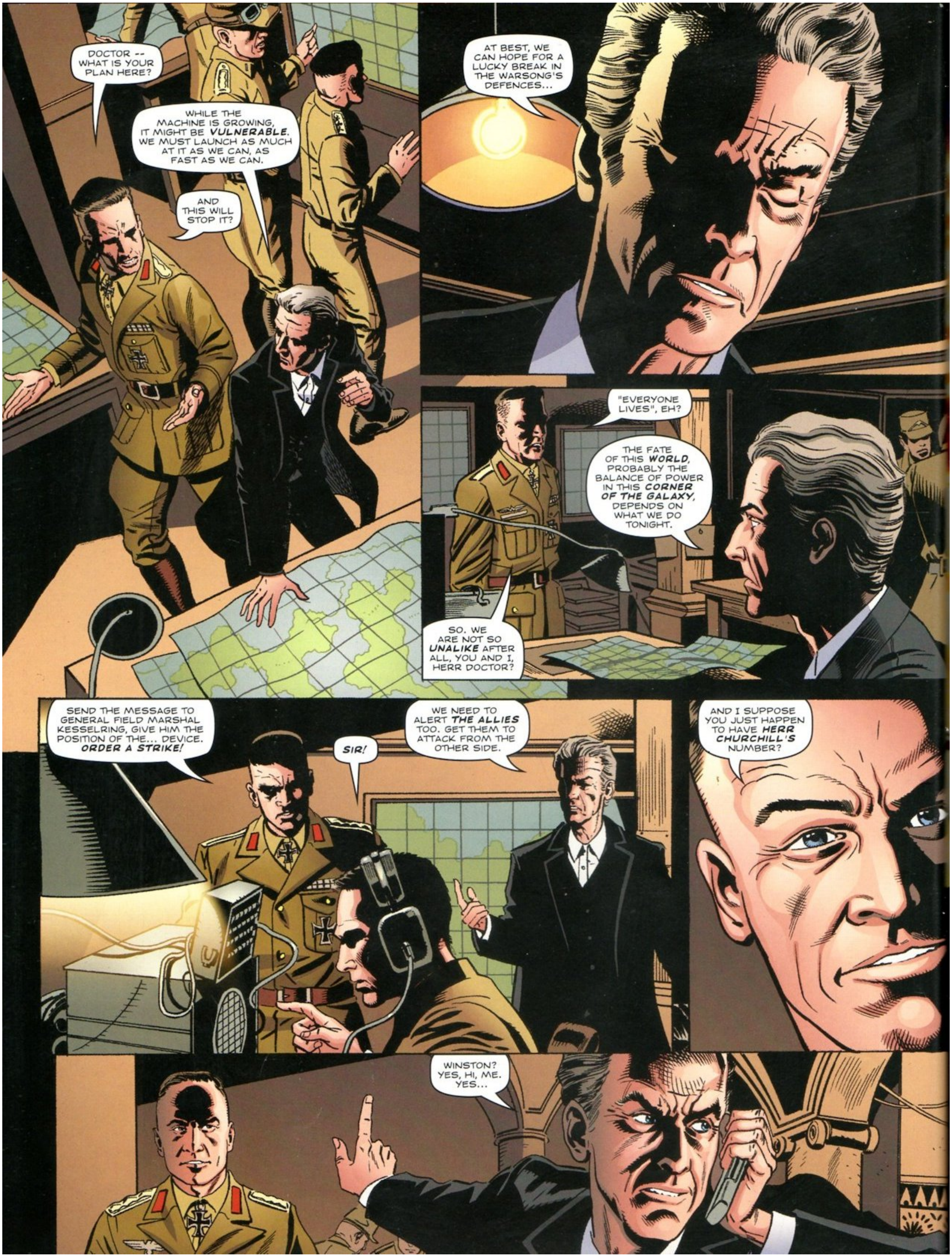
Writer/Artist: MIKE COLLINS • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

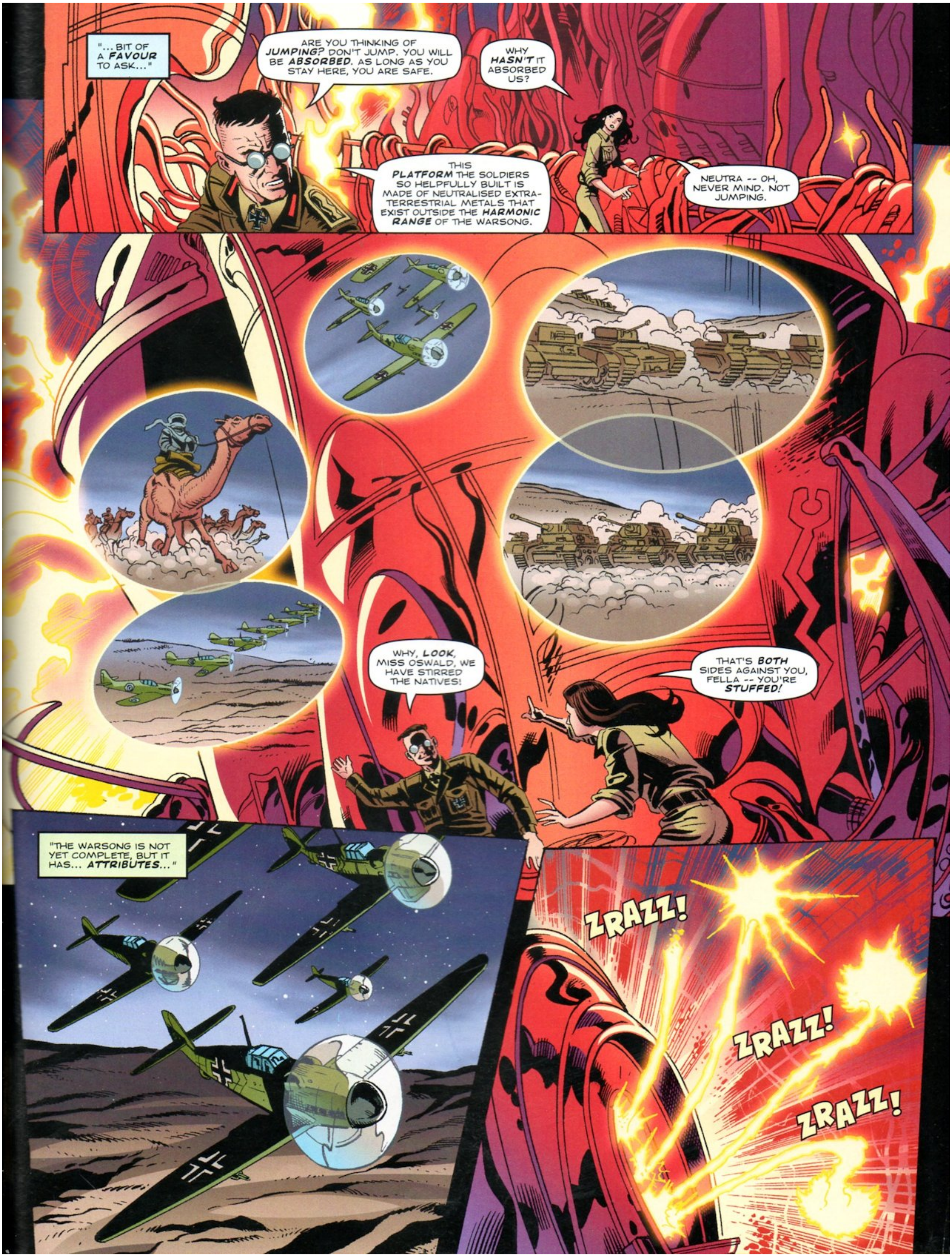
SONTARANS created by ROBERT HOLMES
RUTANS created by TERRANCE DICKS

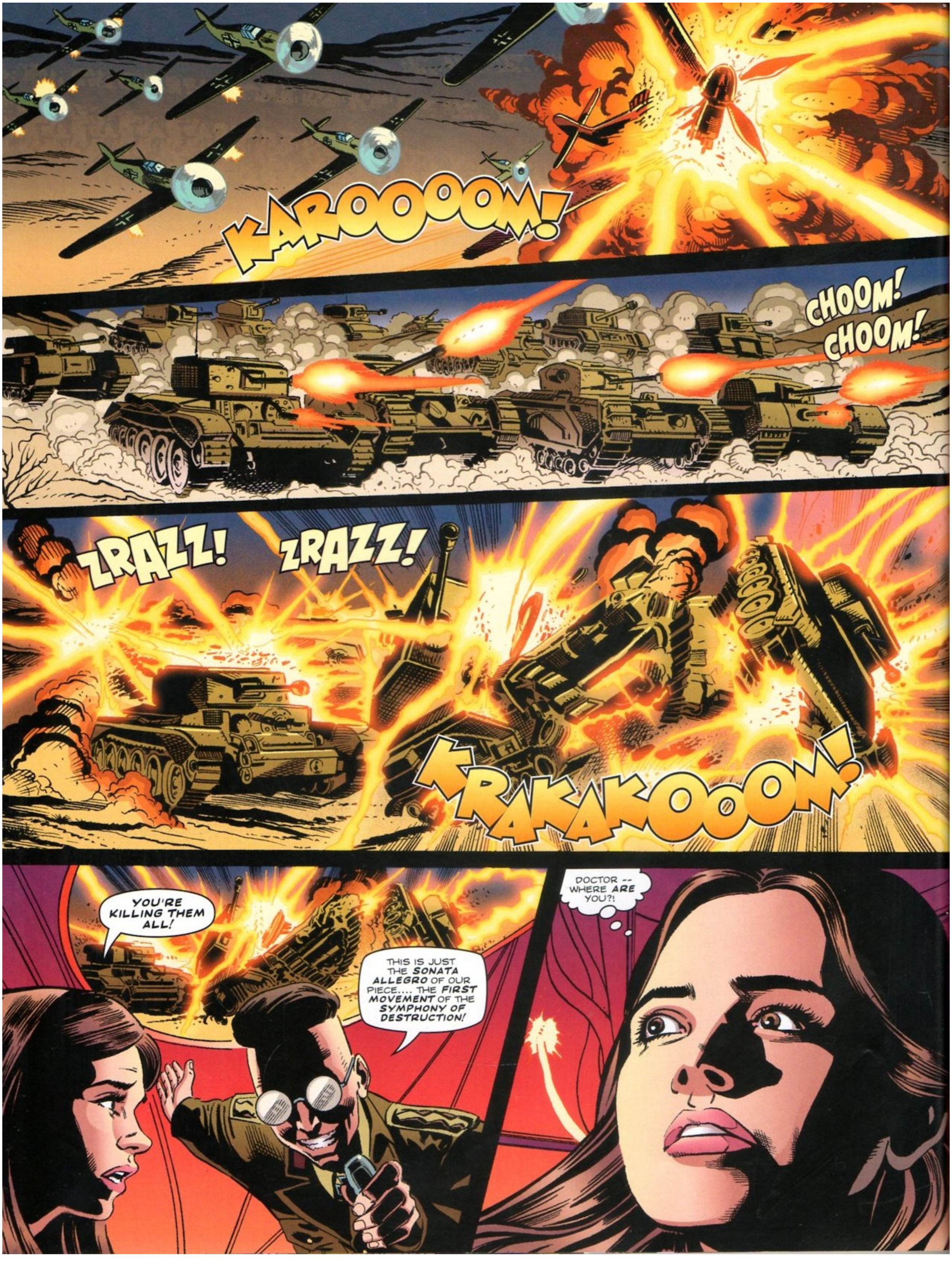

THE NORTH AFRICAN DESERT, DECEMBER 1941...
THE END OF THE WORLD.
THE *WARSONG* WORLD ENGINE *GROWS!*
WE SHALL SEND IN OUR ALLIES! MANY WILL DIE *GLORIOUSLY* IN BATTLE TO SEIZE IT!
WE SHOULD PROCEED WITH *CAUTION.* SWEAT SAVES BLOOD, BLOOD SAVES LIVES... BUT BRAINS SAVES *BOTH.*
LET THE ONE WITH THE *MOST BRAINS* SEE...
NO! WHY DO THEY *NEVER* STAY *SAFE?!*
DOCTOR?
HE HAS *CLARA.* I'M SAVING HER.

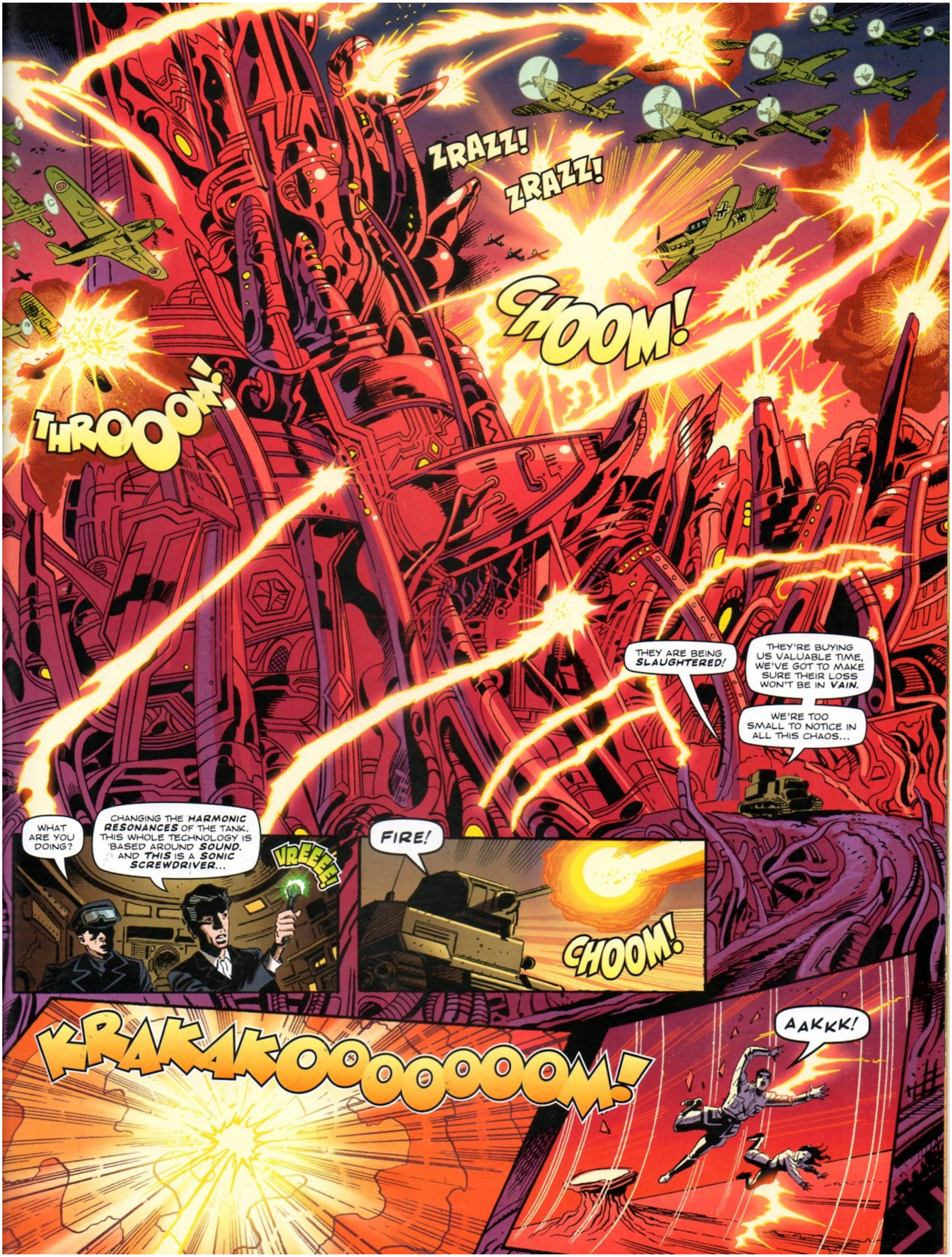

YOU CAN'T JUST CHARGE IN THERE, IT WOULD BE **SUICIDE**.
HA! **HERRDOCTOR** IS EVEN MORE RECKLESS THAN RO-MELL!
RECKLESS? NO, NO, NO... THINKING, THINKING...
KYGON BROX -- THE WARSONG... IT'S JUST **BEGINNING** TO AWAKE, YES?
REWRITING THE RESOURCES OF THIS PLANET TAKES **TIME**, YES?
HE HAS OBVIOUSLY ACQUIRED A **SONTARAN TRIGGER MECHANISM**, AND IS USING IT TO CONDUCT THE TRANSFORMATION...
BUT **YES**, IT HAS A PATTERN IT MUST FOLLOW AS THE WARSONG DEVELOPS.
BEFORE LONG IT WILL LEECH THE MINERALS AND THE LIFE FORCE OF THIS WORLD AND CREATE A **MAGNIFICENT WEAPON** THAT CAN CROSS THE STARS, AND CHANGE THE BALANCE IN OUR WAR!
SO WHAT IF WE **POOL** OUR RESOURCES AND SEIZE THE WARSONG BEFORE IT IS FULLY FORMED -- FOR THE **GLORY OF SONTAR?**
DOCTOR?!
OH, COME ON, FIELD MARSHAL -- IT'S THE END OF THE WORLD, WHY NOT BE ON THE SIDE OF THE **VICTOR** ONE LAST TIME?
BUT ALL THE LIVES --
YOU SERVE THAT GENOCIDAL MANIAC IN BERLIN. YOU **CANNOT** LECTURE ME ON ETHICS.
AND AREN'T YOU THE ONE WHO SAID "I WOULD RATHER BE THE HAMMER THAN THE ANVIL"? IF THIS IS WHERE THE WORLD **BURNS**, WOULDN'T YOU RATHER BE THE ONE HOLDING THE **MATCH?**
HAH! I LIKE HIS SPIRIT!
AMASS YOUR FORCES, RO-MELL, WE SHALL CONVERGE ON THE WARSONG!
BEFORE WE GO, A WORD, KYGON...

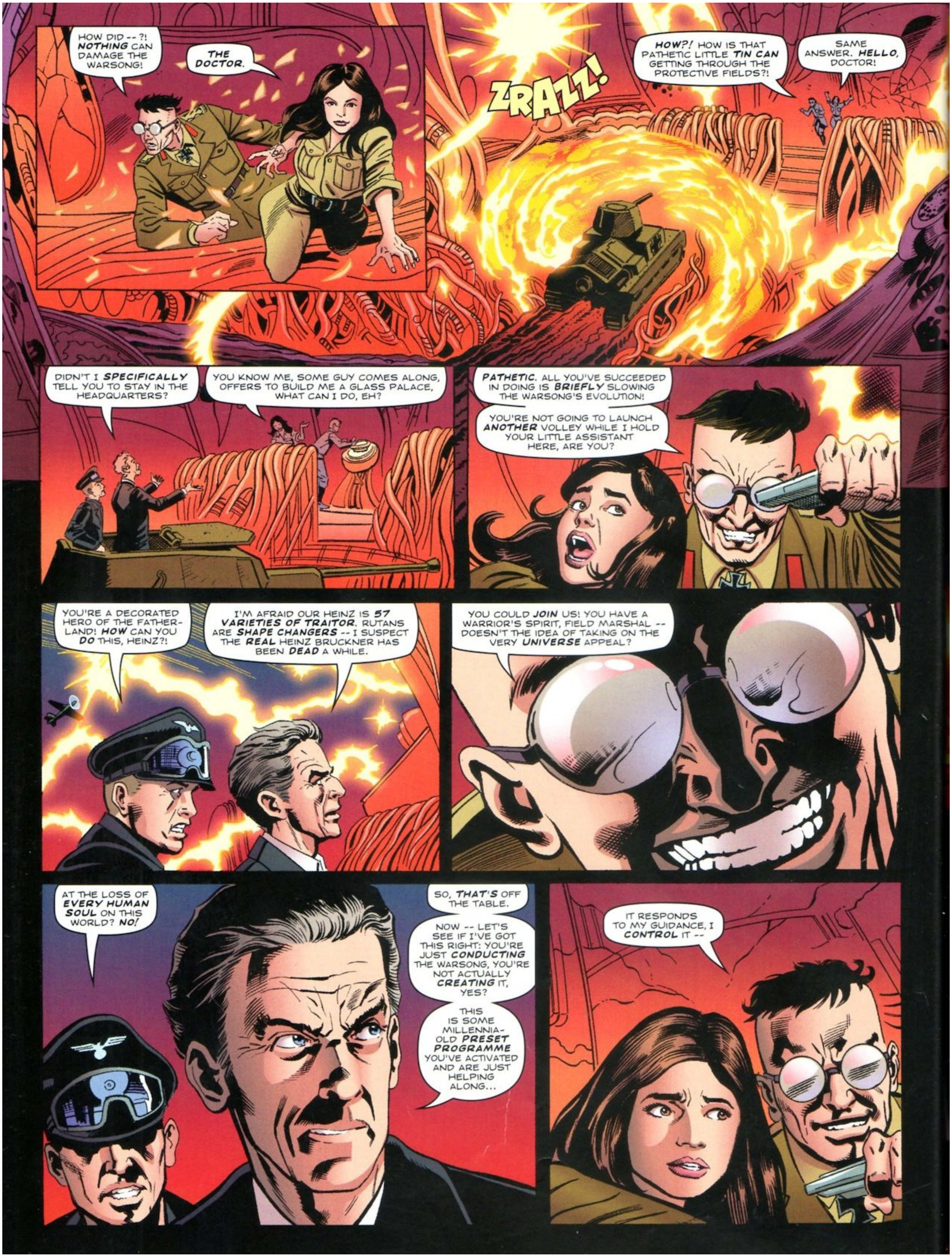

YOU **ARE** AN ALIEN, AREN'T YOU? THAT CALLOUS WAY YOU ACCEDED TO KYGON BROX'S PLANS...
HOW CAN YOU BE SO CAVALIER WITH THE FATE OF THIS WORLD?
OH, **RUBBISH**. I JUST TOLD HIM WHAT HE WANTED TO HEAR.
AND REALLY, IS IT SO VERY **DIFFERENT** TO WHAT THE **ALLIES** AND THE **AXIS** ARE DOING IN AFRICA, RIGHT NOW?
IT'S JUST THE NATURE OF THINGS: THE **BIG BOYS** ALWAYS KICK OVER THE **LITTLE KIDS'** SAND CASTLES WHEN THEY FIGHT.
UNDERSTAND, KYGON IS OUR ALLY **ONLY** BECAUSE SOMEONE ELSE FOUND THIS **FIRST**.
YOU ARE A **RUTHLESS** STRATEGIST, DOCTOR.
IF WE SURVIVE THIS, YOU CAN PRAISE ME ALL YOU LIKE...
IT WAS **NOT** MEANT AS A **COMPLIMENT**.
WHATEVER...
"... FIRST, WE NEED TO GET THROUGH **TONIGHT**!"
IT **RISES**!
UHHH...
WHA-WHAT'S HAPPENING?!
THIS IS THE **WARSONG!** THOSE STUNTED CLONE TROOPERS, **THE SONTARANS**, HID THIS MAGNIFICENT MACHINE HERE ON YOUR BACKWATER WORLD, AND ACTUALLY **LOST** IT!
WHAT HAPPENED TO THE SOLDIERS?
WHY, YOU'RE **LOOKING** AT THEM! AND THEIR **WEAPONS**, AND THE SURROUNDING **SAND**, ALL GROWN INTO THIS FEARSOME **ENGINE OF WAR!**
THE REST OF THIS PLANET WILL SOON FOLLOW -- REFORGED INTO A GLORIOUS **BLADE** TO CARVE OPEN THE **SKIES!**

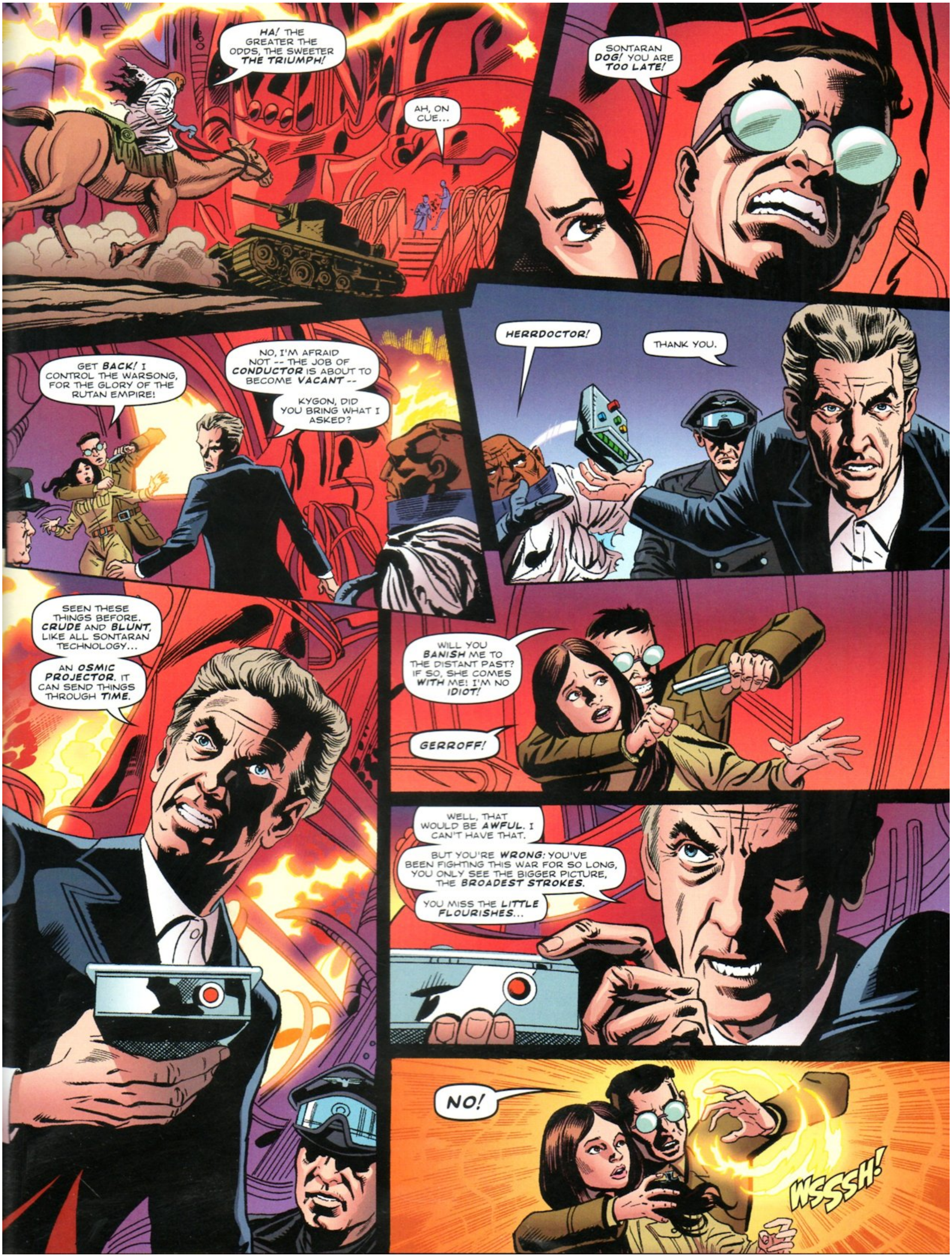

DOCTOR -- WHAT IS YOUR PLAN HERE?
WHILE THE MACHINE IS GROWING, IT MIGHT BE **VULNERABLE**. WE MUST LAUNCH AS MUCH AT IT AS WE CAN, AS FAST AS WE CAN.
AND THIS WILL STOP IT?
AT BEST, WE CAN HOPE FOR A LUCKY BREAK IN THE WARSONG'S DEFENCES...
"EVERYONE LIVES", EH?
THE FATE OF THIS **WORLD**, PROBABLY THE BALANCE OF POWER IN THIS **CORNER OF THE GALAXY**, DEPENDS ON WHAT WE DO TONIGHT.
SO. WE ARE NOT SO **UNALIKE** AFTER ALL, YOU AND I, HERR DOCTOR?
SEND THE MESSAGE TO GENERAL FIELD MARSHAL KESSELRING, GIVE HIM THE POSITION OF THE... DEVICE. **ORDER A STRIKE!**
SIR!
WE NEED TO ALERT **THE ALLIES** TOO. GET THEM TO ATTACK FROM THE OTHER SIDE.
AND I SUPPOSE YOU JUST HAPPEN TO HAVE **HERR CHURCHILL'S** NUMBER?
WINSTON? YES, HI, ME. YES...

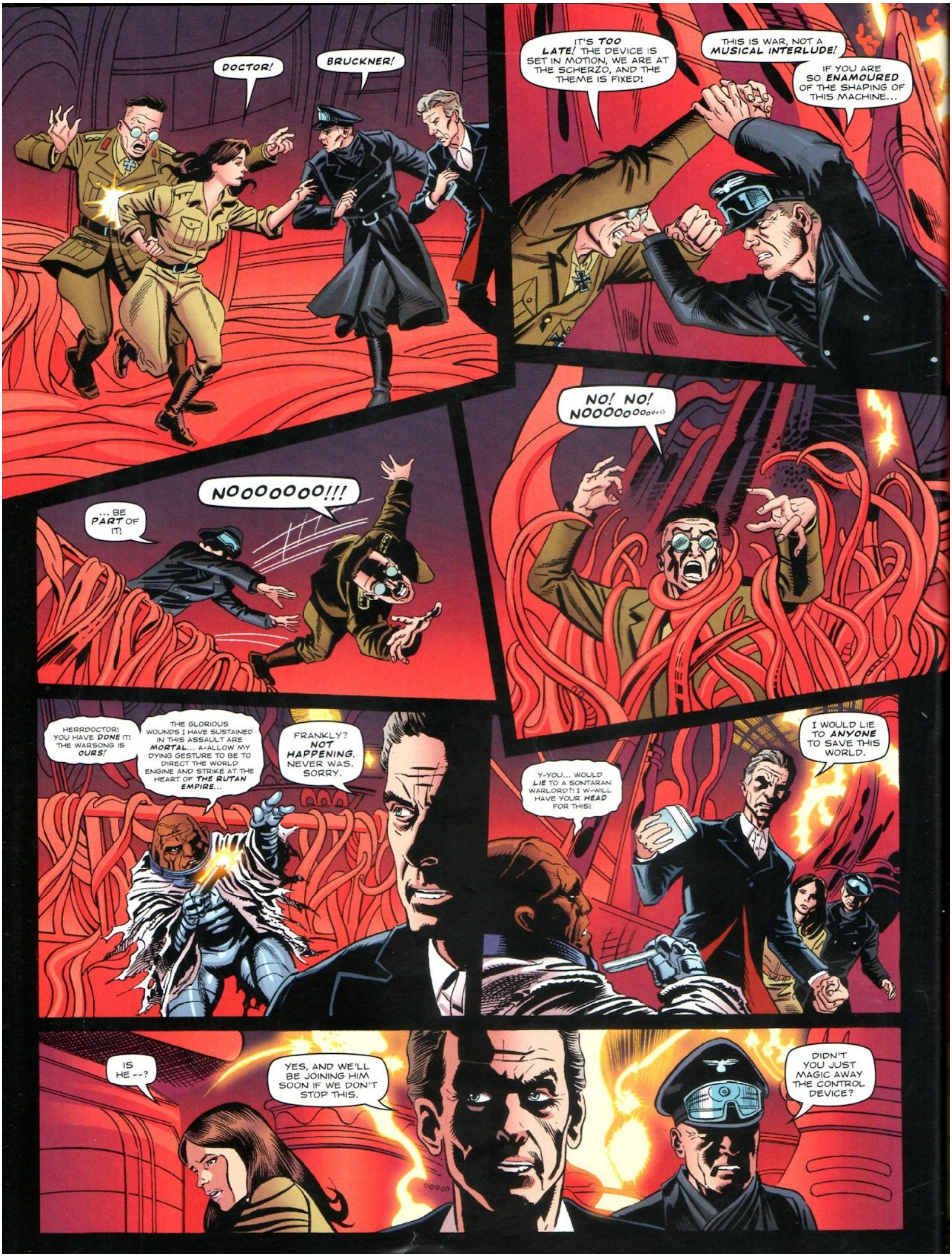

"...BIT OF A FAVOUR TO ASK..."
ARE YOU THINKING OF JUMPING? DON'T JUMP. YOU WILL BE ABSORBED. AS LONG AS YOU STAY HERE, YOU ARE SAFE.
WHY HASN'T IT ABSORBED US?
THIS PLATFORM THE SOLDIERS SO HELPFULLY BUILT IS MADE OF NEUTRALISED EXTRA-TERRESTRIAL METALS THAT EXIST OUTSIDE THE HARMONIC RANGE OF THE WARSONG.
NEUTRA -- OH, NEVER MIND. NOT JUMPING.
WHY, LOOK, MISS OSWALD, WE HAVE STIRRED THE NATIVES!
THAT'S BOTH SIDES AGAINST YOU, FELLA -- YOU'RE STUFFED!
"THE WARSONG IS NOT YET COMPLETE, BUT IT HAS... ATTRIBUTES..."
ZRAZZ!
ZRAZZ!
ZRAZZ!

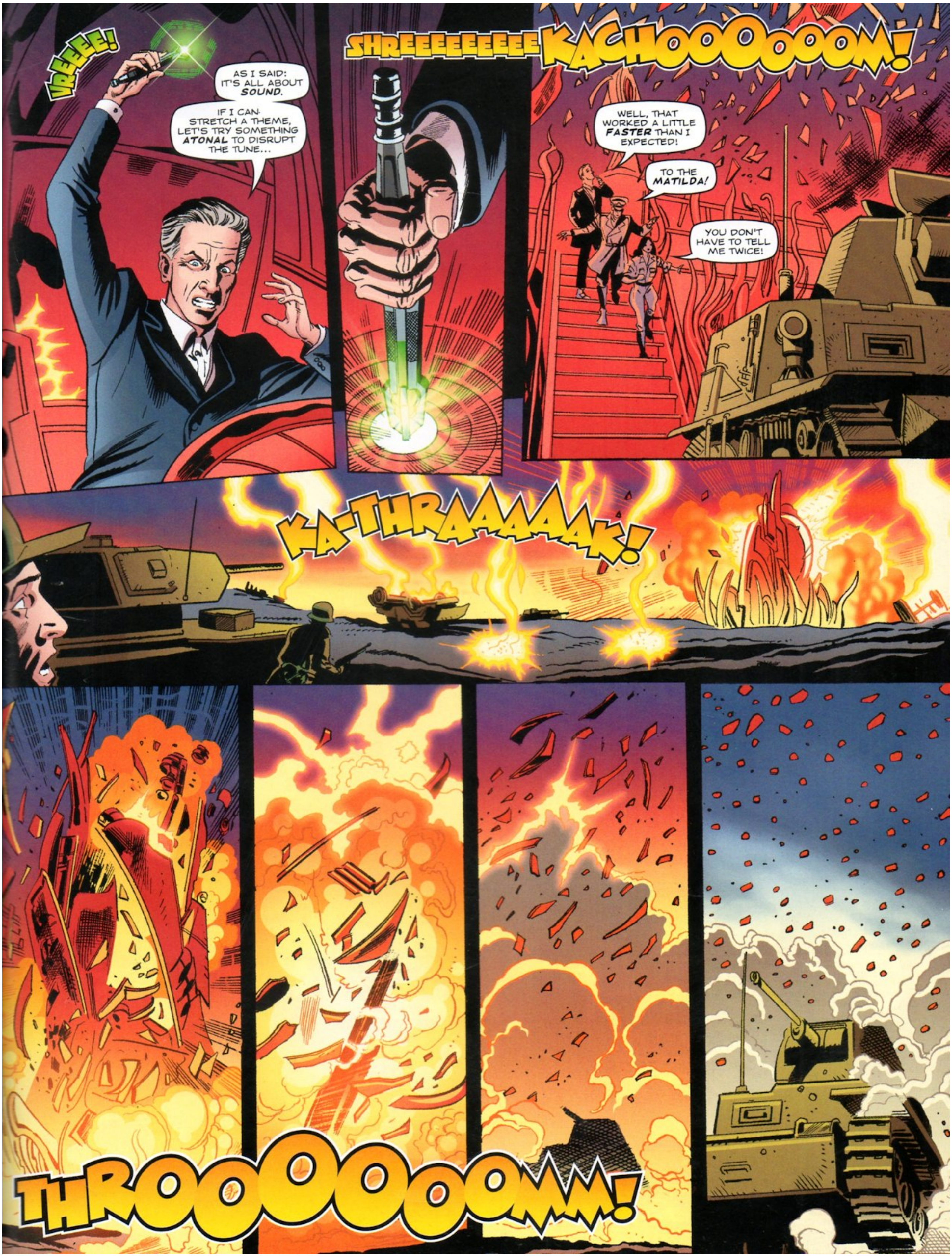

KAROOOOM!
CHOOM! CHOOM!
ZRAZZ! ZRAZZ!
KRAKAKOOOOM!
YOU'RE KILLING THEM ALL!
THIS IS JUST THE SONATA ALLEGRO OF OUR PIECE.... THE FIRST MOVEMENT OF THE SYMPHONY OF DESTRUCTION!
DOCTOR -- WHERE ARE YOU?!

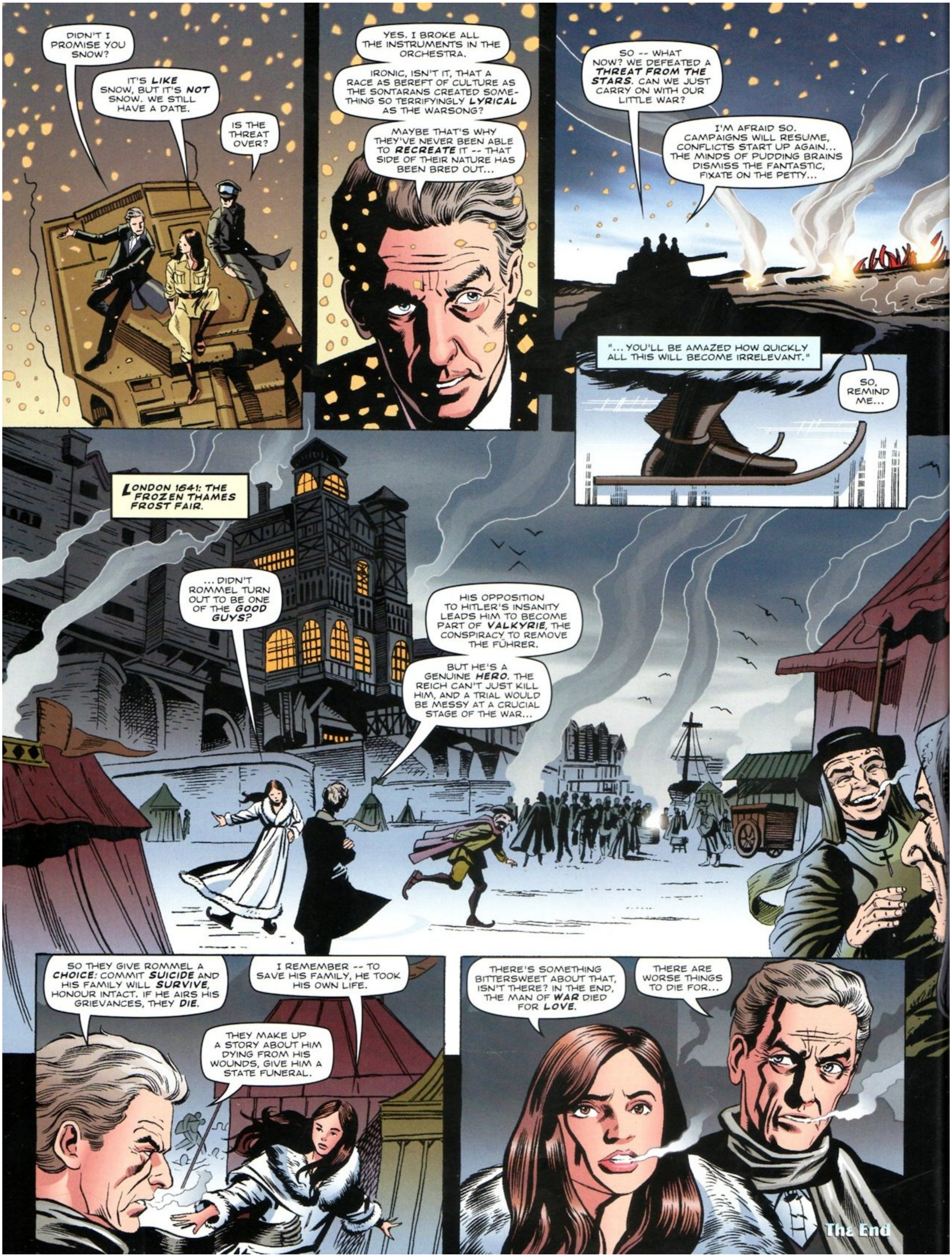

ZRAZZ!
ZRAZZ!
CHOOM!
THROOOOM!
THEY ARE BEING **SLAUGHTERED!**
THEY'RE BUYING US VALUABLE TIME, WE'VE GOT TO MAKE SURE THEIR LOSS WON'T BE IN **VAIN.**
WE'RE TOO SMALL TO NOTICE IN ALL THIS CHAOS...
WHAT ARE YOU DOING?
CHANGING THE **HARMONIC RESONANCES** OF THE TANK. THIS WHOLE TECHNOLOGY IS BASED AROUND **SOUND.** AND **THIS** IS A **SONIC SCREWDRIVER...**
VREEEE!
FIRE!
CHOOM!
KRAKAKOOOOOOOOM!
AAKKK!


HOW DID --?! NOTHING CAN DAMAGE THE WARSONG!
THE DOCTOR.
ZRAZZ!
HOW?! HOW IS THAT PATHETIC LITTLE TIN CAN GETTING THROUGH THE PROTECTIVE FIELDS?!
SAME ANSWER. HELLO, DOCTOR!
DIDN'T I SPECIFICALLY TELL YOU TO STAY IN THE HEADQUARTERS?
YOU KNOW ME, SOME GUY COMES ALONG, OFFERS TO BUILD ME A GLASS PALACE, WHAT CAN I DO, EH?
PATHETIC. ALL YOU'VE SUCCEEDED IN DOING IS BRIEFLY SLOWING THE WARSONG'S EVOLUTION!
YOU'RE NOT GOING TO LAUNCH ANOTHER VOLLEY WHILE I HOLD YOUR LITTLE ASSISTANT HERE, ARE YOU?
YOU'RE A DECORATED HERO OF THE FATHERLAND! HOW CAN YOU DO THIS, HEINZ?!
I'M AFRAID OUR HEINZ IS 57 VARIETIES OF TRAITOR. RUTANS ARE SHAPE CHANGERS -- I SUSPECT THE REAL HEINZ BRUCKNER HAS BEEN DEAD A WHILE.
YOU COULD JOIN US! YOU HAVE A WARRIOR'S SPIRIT, FIELD MARSHAL -- DOESN'T THE IDEA OF TAKING ON THE VERY UNIVERSE APPEAL?
AT THE LOSS OF EVERY HUMAN SOUL ON THIS WORLD? NO!
SO, THAT'S OFF THE TABLE.
NOW -- LET'S SEE IF I'VE GOT THIS RIGHT: YOU'RE JUST CONDUCTING THE WARSONG, YOU'RE NOT ACTUALLY CREATING IT, YES?
THIS IS SOME MILLENNIA-OLD PRESET PROGRAMME YOU'VE ACTIVATED AND ARE JUST HELPING ALONG...
IT RESPONDS TO MY GUIDANCE, I CONTROL IT --


HA! THE GREATER THE ODDS, THE SWEETER THE TRIUMPH!
AH, ON CUE...
SONTARAN DOG! YOU ARE TOO LATE!
GET BACK! I CONTROL THE WARSONG, FOR THE GLORY OF THE RUTAN EMPIRE!
NO, I'M AFRAID NOT -- THE JOB OF CONDUCTOR IS ABOUT TO BECOME VACANT --
KYGON, DID YOU BRING WHAT I ASKED?
HERRDOCTOR!
THANK YOU.
SEEN THESE THINGS BEFORE. CRUDE AND BLUNT, LIKE ALL SONTARAN TECHNOLOGY...
AN OSMIC PROJECTOR. IT CAN SEND THINGS THROUGH TIME.
WILL YOU BANISH ME TO THE DISTANT PAST? IF SO, SHE COMES WITH ME! I'M NO IDIOT!
GERROFF!
WELL, THAT WOULD BE AWFUL. I CAN'T HAVE THAT.
BUT YOU'RE WRONG: YOU'VE BEEN FIGHTING THIS WAR FOR SO LONG, YOU ONLY SEE THE BIGGER PICTURE, THE BROADEST STROKES.
YOU MISS THE LITTLE FLOURISHES...
NO!
WSSSH!


DOCTOR!
BRUCKNER!
IT'S TOO LATE! THE DEVICE IS SET IN MOTION, WE ARE AT THE SCHERZO, AND THE THEME IS FIXED!
THIS IS WAR, NOT A MUSICAL INTERLUDE!
IF YOU ARE SO ENAMOURED OF THE SHAPING OF THIS MACHINE...
... BE PART OF IT!
NOOOOOOO!!!
NO! NO! NOOOoooooo...
HERRDOCTOR! YOU HAVE DONE IT! THE WARSONG IS OURS!
THE GLORIOUS WOUNDS I HAVE SUSTAINED IN THIS ASSAULT ARE MORTAL... A-ALLOW MY DYING GESTURE TO BE TO DIRECT THE WORLD ENGINE AND STRIKE AT THE HEART OF THE RUTAN EMPIRE...
FRANKLY? NOT HAPPENING. NEVER WAS. SORRY.
Y-YOU... WOULD LIE TO A SONTARAN WARLORD?! I W-WILL HAVE YOUR HEAD FOR THIS!
I WOULD LIE TO ANYONE TO SAVE THIS WORLD.
IS HE --?
YES, AND WE'LL BE JOINING HIM SOON IF WE DON'T STOP THIS.
DIDN'T YOU JUST MAGIC AWAY THE CONTROL DEVICE?


VREEEE!
AS I SAID: IT'S ALL ABOUT SOUND.
IF I CAN STRETCH A THEME, LET'S TRY SOMETHING ATONAL TO DISRUPT THE TUNE...
SHREEEEEEEEEKACHOOOOOOOOM!
WELL, THAT WORKED A LITTLE FASTER THAN I EXPECTED!
TO THE MATILDA!
YOU DON'T HAVE TO TELL ME TWICE!
KA-THRAAAAAK!
THROOOOOOOOMM!


DIDN'T I PROMISE YOU SNOW?
IT'S LIKE SNOW, BUT IT'S NOT SNOW. WE STILL HAVE A DATE.
IS THE THREAT OVER?
YES. I BROKE ALL THE INSTRUMENTS IN THE ORCHESTRA.
IRONIC, ISN'T IT, THAT A RACE AS BEREFT OF CULTURE AS THE SONTARANS CREATED SOMETHING SO TERRIFYINGLY LYRICAL AS THE WARSONG?
MAYBE THAT'S WHY THEY'VE NEVER BEEN ABLE TO RECREATE IT -- THAT SIDE OF THEIR NATURE HAS BEEN BRED OUT...
SO -- WHAT NOW? WE DEFEATED A THREAT FROM THE STARS. CAN WE JUST CARRY ON WITH OUR LITTLE WAR?
I'M AFRAID SO. CAMPAIGNS WILL RESUME, CONFLICTS START UP AGAIN... THE MINDS OF PUDDING BRAINS DISMISS THE FANTASTIC, FIXATE ON THE PETTY...
"... YOU'LL BE AMAZED HOW QUICKLY ALL THIS WILL BECOME IRRELEVANT."
SO, REMIND ME...
LONDON 1641: THE FROZEN THAMES FROST FAIR.
... DIDN'T ROMMEL TURN OUT TO BE ONE OF THE GOOD GUYS?
HIS OPPOSITION TO HITLER'S INSANITY LEADS HIM TO BECOME PART OF VALKYRIE, THE CONSPIRACY TO REMOVE THE FÜHRER.
BUT HE'S A GENUINE HERO. THE REICH CAN'T JUST KILL HIM, AND A TRIAL WOULD BE MESSY AT A CRUCIAL STAGE OF THE WAR...
SO THEY GIVE ROMMEL A CHOICE: COMMIT SUICIDE AND HIS FAMILY WILL SURVIVE, HONOUR INTACT. IF HE AIRS HIS GRIEVANCES, THEY DIE.
I REMEMBER -- TO SAVE HIS FAMILY, HE TOOK HIS OWN LIFE.
THEY MAKE UP A STORY ABOUT HIM DYING FROM HIS WOUNDS, GIVE HIM A STATE FUNERAL.
THERE'S SOMETHING BITTERSWEET ABOUT THAT, ISN'T THERE? IN THE END, THE MAN OF WAR DIED FOR LOVE.
THERE ARE WORSE THINGS TO DIE FOR...
The End

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Outside the box

Have you seen that Draconian/Jocondan/Vinvocci somewhere before? Here's a fun game to play with all of the family...

BY **JACQUELINE RAYNER**

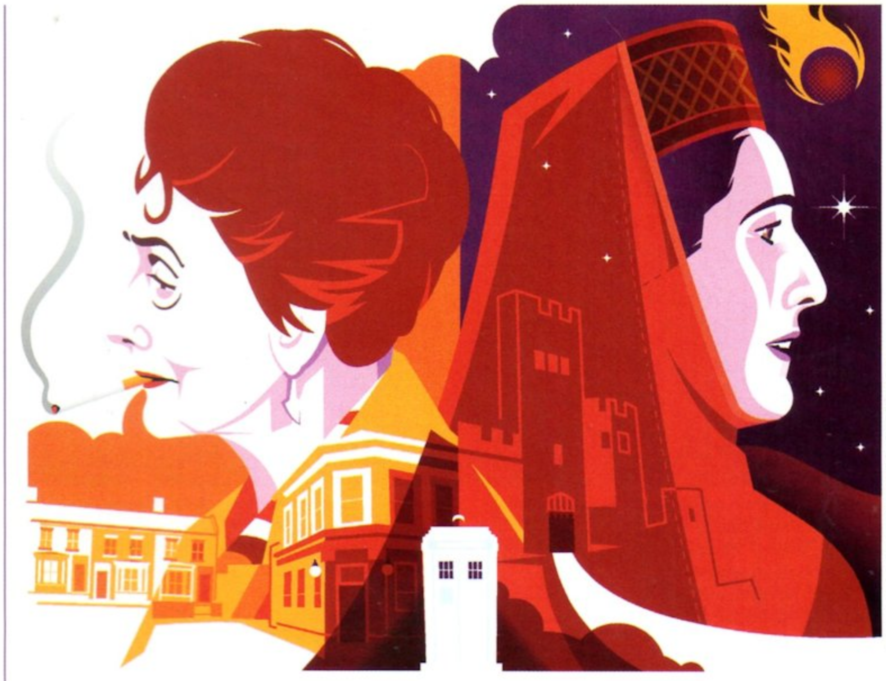


ILLUSTRATION: **BEN MORRIS**

"Leslie Grantham."

"Obviously. Ooh, and the woman who killed Dirty Den. Tracy Ann Oberman."

"June Brown."

"Louise Jameson was in it for ages."

"The bloke who played Caleb in *The Face of Evil* with her was in *EastEnders* at the same time. Leslie Schofield."

"Anna Wing from *Kinda*."

"Jo Joyner was Lynda-with-a-Y."

"Lucy Benjamin played young Nyssa in *Mawdryn Undead*. She had a different name then, but it was definitely her."

"Right. The guy from *Colony in Space* and *Enlightment*. Oh, and *The Crusade*. Can't remember his name. You know, Roy Evans."

"Oh! You mean Trantis."

"No, I mean he *played* Roy Evans, not was played *by* Roy Evans. Honestly, not everything's about Dalek Delegates."

"Ha, that's all you know! I see your Roy Evans and raise you Johnny Clayton!"

"Who?"

"He played the Dalek Delegate with the pointy face who looked like the one later played by Roy Evans, *and* he was a corpse in the very first episode of *EastEnders*. Ha!"

Oh, hello there, readers. You join us right in the middle of a game of *Who was in Who?*, in which a programme is chosen at random – maybe by sticking a pin in the *Radio Times* (other listings magazines are available), maybe by sticking a pin into a nearby person until they choose a television programme for you – and each player has to name an actor who was in both that programme and *Doctor Who*. A player is out when they give a wrong answer, or can't come up with an answer at all. See if you can guess what programme we were using in the exchange above. You may possibly get a clue from the character names 'Dirty Den' and 'Roy Evans', or perhaps from the fact that we actually say the name of the programme. Twice.

Yes, it's *EastEnders*, of course. I wouldn't recommend you start off with that one, though, because with two very long-running BBC shows the game can go on for hours, and that's not counting all the time you'll have to spend debating Barbara Windsor's appearance in *Army of Ghosts* where there's a pretend clip of *EastEnders*, or whether *Dimensions in Time* is 'canonical' in *Doctor Who*. Or, indeed, if you're feeling particularly inventive, whether it's canonical in *EastEnders*.

> 'Back in the three-channel, rare-repeats past, spotting a *Doctor Who* actor in something else was actually more than a bit exciting!'

I won't say it's the best game ever invented, but when you have a long train journey, or the battery on everyone's tablet has run out at the same time, it can fill a few minutes. Back in the three-channel, rare-repeats past, spotting a *Doctor Who* actor in something else was actually more than a bit exciting, as I was reminded over Christmas when husband and I watched an old *Two Ronnies* Christmas Special featuring a certain Patrick Troughton as a judge. It was first broadcast in 1984, a time when aside from *The Five Doctors* I had barely seen any episodes with the Second Doctor in, so spotting a Doctor on telly gave you a strangely comforting link to the show's past.

Nowadays, you'd be struggling to find a day's telly schedule *without* a Doctor appearing in it somewhere (I could be wrong, but I get the impression there may be an entire channel devoted solely to David Tennant). Actually, here's a demonstration, just looking through the *Radio Times* (other listings magazines are available) for the next few days on the five main UK channels gives me *Private's Progress* (Hartnell), *Mrs Caldicot's Cabbage War* (Capaldi), *Broadchurch* (Tennant), *W1A* (Tennant)... the list could go on.

Nevertheless, despite this surfeit of riches the habit of going 'ooh!' whenever a Doctor pops up on screen continues – and appears to be catching, as we found out when we went to see the film of *Paddington* during the Christmas holidays. "It's the Doctor!" said Fan Twin excitedly as Peter Capaldi appeared as Mr Curry. (Sorry, fellow patrons, he's usually a model of considerate behaviour in the cinema, and to be fair (a) it *was* rather exciting, (b) he didn't say it that loudly, and (c) if there were any members of the audience who were going 'Where have I seen that actor before?', he was actually carrying out a useful service.)

What was the other film we went to see over Christmas? Ah yes, *The Hobbit: The Battle of the Five Armies*. And who's in that? Only Sylvester bloomin' McCoy, that's who! "Ooh!" we all said, even though it wasn't that much of a surprise as he'd been in the previous two *Hobbit* films. It was still nice though – the Seventh Doctor on the big screen. Big warm glow inside for everyone.

Doctor spotting. It's a bit like birdwatching, only indoors and you don't need binoculars. Be sure to make a note of when you next set eyes on a Lesser Spotted Pertwee or a Great Crested Baker. **DWM**

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 813 episodes, in order from the start...

THIS ISSUE Episode 753 – PLANET OF THE DEAD

Just desert

If you're made to dress up as a fly, don't do it in sunny Dubai. Oh, they'll make a big fuss when they damage a bus, but poor non-speaking extras can fry.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Creme Egg, Emma?" asks Michael, offering up a chocolate treat.

"Ugh! No thanks," she replies. "Not now they've replaced the Dairy Milk chocolate with a standard cocoa mix."

Michael is trying to get everyone in the mood for *Planet of the Dead*, Russell T Davies' and Gareth Roberts' 2009 Easter Special, which kicks off with some bother at the internationally-famous International Gallery.

"Ooh, a heist!" coos Chris, as a cat-burglar does a bit of breaking and entering.

"That's an inefficient lattice of lasers," tuts Emma, as the thief closes in on the apparently well-protected target – a shiny, gold, jewel-encrusted chalice. "Where's the plexiglass case? Well, obviously a burglar's going to come and get it, posting all those guards around – it's practically an invitation!"

"It's a good thing this place doesn't use security cameras," says Will. "Or have guards that face the thing that they're guarding."

With the guards all looking the other way, the robber easily drops down from the ceiling to nab the cup.

"Blimey, that's an unexpectedly female-looking torso under that outfit," says Emma.

The bold burglar can't resist leaving something behind on the now-empty plinth – a gold-plastic cat ornament, waving its arm.

"She'd have been better off *not* leaving something that squeaked, however amusing that is," says Will.

"She's not a very good thief if she stops as soon as she gets outside to take her mask off, either," notes Chris.

But who's under the mask? "It's Michelle Ryan – Zoe Slater from *EastEnders*!" says soap-mad Michael.

"Is she playing a naughty version of Lara Croft?" wonders Chris. "Also, sorry, but I do have a wee crush on Ms Ryan, so I can only apologise for any gushing I do tonight."

Michael scowls. "I'd appreciate it if you could avoid gushing over my good rug," he growls.

"I'm not sure I'd risk getting a bus in London if I were in a hurry," says Emma, as the robber hops aboard the Number 200 to evade grumpy DI McMillan and his police colleagues, who are now in hot pursuit. Sure enough, she faces an anxious wait while another passenger boards.

"Heehee. Nice way to introduce the Doctor, with that shot of his feet," says Will. "And the psychic paper works as an Oyster card! Brilliant."

The thief's relief at the bus finally departing is short-lived, as the Doctor plonks himself down and presents her with a chocolate egg.

"The Doctor can never find Easter?" says Michael. "He's turned up for five in a row now!" he chuckles.

"Is the Doctor back in flirt-mode again, or is he just oblivious?" asks Emma. "I quite like the idea of him just roaming the wet streets of London on his own with a ridiculous homemade tape-and-string machine for detecting... stuff."

"He's clearly talking to her because he hasn't chatted to anyone like that in a while," reckons Chris.

The Doctor learns that his latest travelling companion is called Christina, but she's not in the mood for small talk.

"That's a *very* curious route for a bus to take to get to Victoria," says Will, as the Number 200 heads into a tunnel.

"Don't start me!" yells Michael. "Is it just us Londoners that care about this sort of thing not being right?"

McMillan has had the other end of the tunnel sealed off, and his car is right behind the bus, but he still manages to lose it, which seems careless. In fact, the bus has vanished in a flash of white light and gone on a lengthy diversion.

"I don't think we're in Cardiff... I mean, *London*, anymore," says Will.

"That's a splendidly *Doctor Who*-y image," adds Michael. "A London bus in the desert!"

The bus has taken a bit of a battering on its travels.

"It's a good job there was no-one sitting upstairs!" says Emma, surveying the mangled top deck.

There were a few other passengers downstairs, though. "Daniel Kaluuya as Barclay! I love him, he's ace," says Chris.

"I loved him in that BBC Three show, *The Fades*," agrees Emma. "David Ames as Nathan, too! Now, he's a lovely boy."

Equally lovely lady Angela, spooky psychic Carmen, her husband Lou and the bus driver complete the unlikely group, and they're soon speculating about what happened. Luckily, they all remember the events of *The Stolen Earth*, so the three suns in the sky don't phase them.

"Everyone knows about space travel these days. Those pesky Daleks!" says Michael, shaking his fist.

The Doctor reveals he had been tracking a tiny hole in the fabric of reality when he boarded the bus. It had grown, allowing the bus to pass through. The driver assumes he'll just be able to jump back through, not realising that the bus had been shielding them.

"Crikey! The driver burned up! That is scary!" says Chris, as the poor bloke ends up as just a pile of bones in the sand.

"And he's demonstrated to everyone that they're stuck," adds Emma. "With something unknown watching them, too..."

The Doctor notices that Christina has strong leadership skills, and is clearly taking a shine to her. Emma isn't. "I've decided this posh girly is a bit of a pain," she says, defiantly folding her arms. "No-one likes a smart-arse, and she's got two very full cheeks."

"The Doctor and Christina would make a great TARDIS team!" argues Chris. "She'd give him a run for his money. Not quite as much as Donna, mind."

Emma shakes her head. "There is such a thing as too much perkiness."

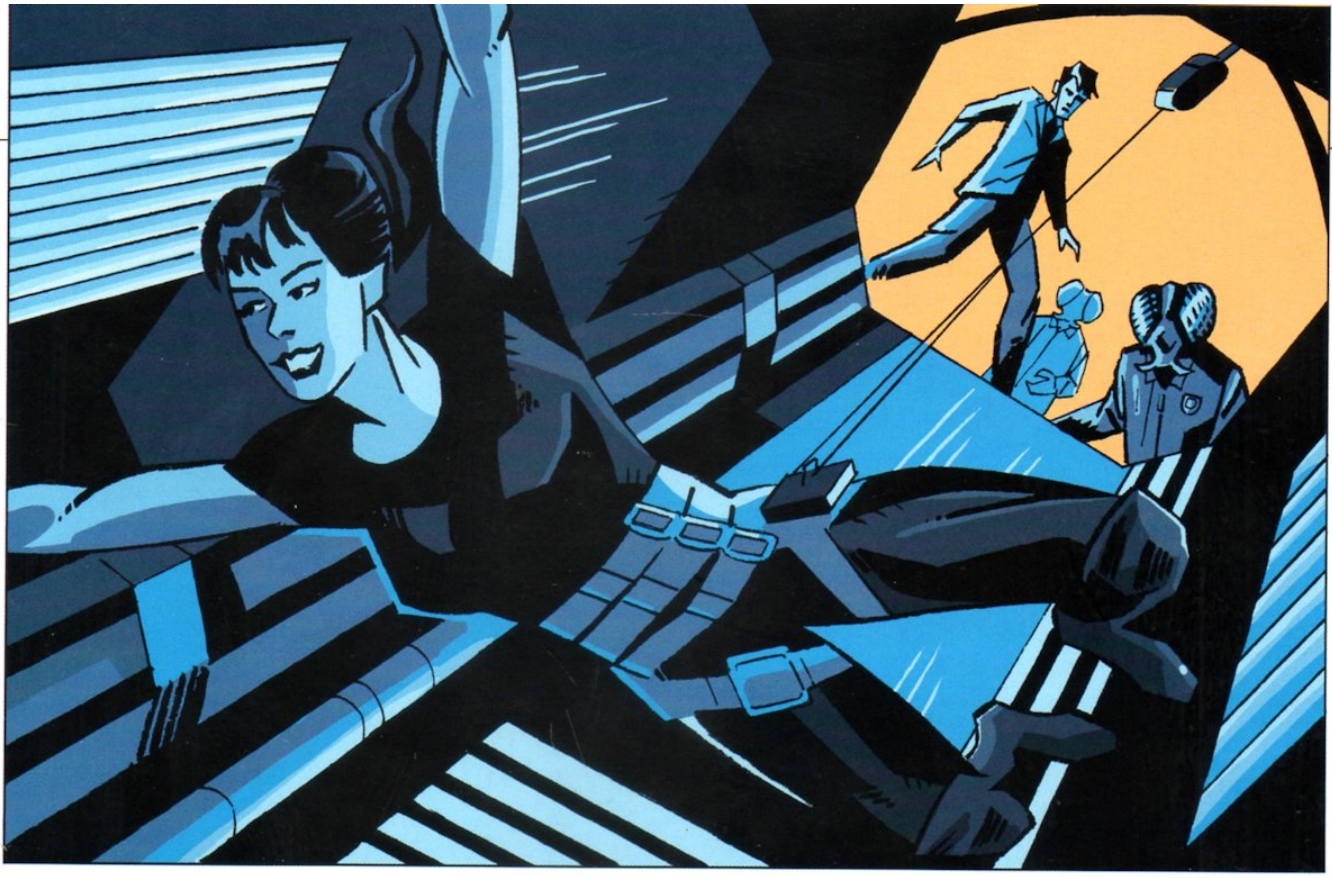
"Ooh. Mysterious Carmen knows mysterious things," says Michael, in a faux-mysterious voice.

"Carmen's conjuring some spectacularly spooky imagery," adds Emma, "with all this talk of something on the wind and death."

"Ellen Thomas and Reginald Tsiboe are adorable as Carmen and Lou," says Chris. "In fact, everybody is really lovely. What a nice bunch of people." He pauses. "They're all going to die, aren't they?"

It's looking quite likely, as they all start to lose their cool.

"It's good to see the Doctor at ease with people," says Michael. "A very nice moment of charm for David Tennant."



"What beautiful sand dunes. Such a different location from any other story." – WILL

"It's a true Doctor moment," agrees Chris. "David is superb in this role, and scenes like this – watching him reassure everybody, the cogs clearly whirring around in his head as he comes up with a plan, that twinkle in his eye... he owns the role."

Back on Earth, McMillan has called in the experts."Good old UNIT, rocking up and taking charge," cheers Chris. "And look, it's Captain Magambo from *Turn Left*! Well, our reality's Captain Magambo, anyway..."

Meanwhile, the Doctor and his new friends are trying to reverse the bus into the wormhole and get home. The sand is making things very difficult, though.

"What beautiful sand dunes," says Will, looking on the bright side. "Such a different location from any other story"

The Doctor and Christina have a scout around and spot an ominous storm cloud heading towards them – and he's not sure it's sand. With no obvious solution in sight, he sonics Barclay's phone and calls some old pals for help.

Michael tuts. "I'm not sure about UNIT having a hotline. Although, **Doctor Who Weekly** did run one back in the old days, of course."

The Doctor gets through to Magambo and her scientific advisor, Malcolm.

"Lee Evans!" says Chris. "They're packing the guests into this episode, aren't they? And with each one it gets even more wacky. It suddenly feels all Sylvester McCoy-era."

"Why is he doing a comedy Welsh accent?" wonders Michael.

"The Giant Robot!" whoops Will.

"I like the idea that the Doctor refers to his adventures by the Target book titles," says Michael, as Malcolm reveals his fanboy credentials.

"It's quite an interesting dynamic, having him and Captain Magambo playing the über-fans, which isn't going to help reduce the Doctor's ego," adds Emma.

The Doctor sets Malcolm to work, analysing a picture of the oncoming storm, which now appears to be metallic.

"How can Malcolm analyse a storm from a crappy low res camera phone pic?" wonders Michael.

Suddenly, the Doctor and Christina are faced with a new problem – a giant creature with the head of a fly, which marches them off to the wreckage of its crashed spaceship.

"The Tritovores look like *Power Rangers* villains," says Chris. "Really bloody good *Power Rangers* villains, though."

Michael is less impressed. "Er. Nice jumpsuits," is about as much of a compliment as he can muster.

"I rather like them," says Emma. "A race keen on recycling other beings' waste would be rather handy for Earth. Also, the costumes are beautifully rendered, especially the eyes!"

"They're the new Hath!" declares Will, archly.

After some initial communication problems and a lot of chirping, the Tritovores reveal they'd come to the planet, San Helios, to trade with the natives, only to find all one hundred billion of them – and their entire society – had turned to sand in just one year. The voices in Carmen's head had been their ghostly echoes.

"Oh, so *that's* why it's called *Planet of the Dead*!" says Chris.

"I'm not quite getting this episode," admits Michael. "Low on incident and high on plot infodump. I'm a bit bored, to be honest."

It's about to get a bit more exciting, though, as the storm, which is actually a swarm, finally gets close enough to see properly.

"So the storm's not a storm, it's a planet-destroying, wormhole-producing pestilence, and it's heading towards Earth?" asks Emma. "It's interesting how the Doctor falls back on his usual habits to work through the problem presenting the data partly teaching, partly seeking approval for his awesome intelligence."

The Tritovore spaceship is crippled, but there's still a power supply, which the Doctor ►

LIKE THAT? WATCH THIS!

The series' second year took the First Doctor to Vortis, where he was bugged by an assorted bunch of outlandish creatures...

MICHAEL SAYS: The Tritovores are that rare thing in *Doctor Who* – an insectoid monster. Back in 1965, the First Doctor paid a visit to a planet full of creepy crawlies...

The production team may not have had the money to shoot overseas – the alien landscape realised in the studio with some smeary camera lenses – but *The Web Planet* was a bold experiment. An ambitious piece of 60s sci-fi where the only human characters were the regular cast, surrounded by giant ants, grubs and centipedes.

Over six episodes – full of weird and wonderful treats – the Doctor, Ian, Barbara and Vicki battle to save their butterfly-like Menoptra friends from the evil Animus. Lady Christina could easily have come a cropper with her gold cup, as this evil force could control anyone with gold on their person...

could use to power the bus and get everyone back to Earth. Trouble is, it's clamped to bottom of a very deep shaft.

"I guess Christina is going down there, using her fancy abseiling skills, then?" chuckles Emma. "That's convenient!"

She manages to retrieve the power crystal and avoid a stingray trapped in the wreckage but, back on the surface, the two Tritovores aren't so lucky.

"Aw! Poor Tritovores," says Michael. "Not the luckiest or most successful monster ever."

Christina is dismayed to learn that the crystal itself is useless for the Doctor's plan – he was actually after the anti-gravity clamps that were holding it in position. Now he just needs some non-corrosive metal to connect the bus and spaceship systems together.

"Four clamps for the wheels. A gold chalice to fuse it all together. It's all a bit plotting by numbers," complains Michael, as the Doctor cheerfully flattens the precious gold chalice Christina nicked right at the start to do the job.

The bus is finally ready to fly again, but it might never get the chance to come through the wormhole, as Magambo has ordered it to be closed so no stingrays can sneak through.

"Captain Magambo is getting tough. I'm not sure I'd like to cross her!" says Michael, as she pulls a gun on Malcolm to ensure he follows her order.

"She could at least give the Doctor the benefit of the doubt, given everything he's done over the years," agrees Emma. "But I'm sure Malcolm will do what he can to keep the wormhole open just long enough for that bus to creak back through."

"A flying double decker bus!" says Chris, as the 200 lifts off. "This is venturing into *Harry Potter* territory – which is no bad thing."

Malcolm does indeed make sure the bus gets through safely – along with three stingrays, but these are quickly dealt with.

"Nice to see UNIT actually being able to stop an alien menace with guns for once!" says Michael.

"Of course, the flying pests will probably open another wormhole and then eat another planet," says Will. "Poor Marinus."

"Planet-devouring stingrays, destructive wormholes and all, I think we knew the Doctor was going to get out of that in fairly good spirits," says Emma. "Even the bus managed to remain relatively intact. I wonder if he's got the taste for collaborative travel again?"

Apparently not!

"So, hang on," says Chris. "Is the Doctor not taking Christina because he doesn't want to risk losing another friend, or is that just an excuse not to take a thief on board? She's awesome, mate – let her come with you!"

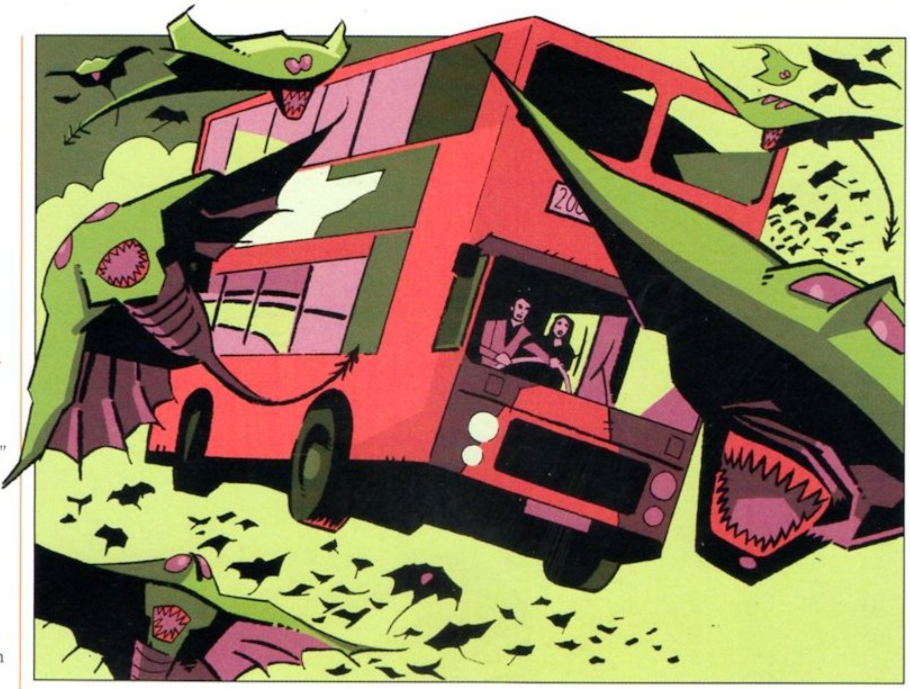
"Thank goodness she isn't joining him," mutters Emma. "I knew the Doctor wasn't ready to jump back into the game."

Everything has been wrapped up in a nice, neat Easter bow – but Carmen's got one last, dire prediction.

"'He will knock four times.' Spooky!" says Chris. "It seems, even with only a handful of Specials, we're getting a story arc."

"Eek! Now the Doctor is properly spooked," adds Michael.

"I love they way that Carmen nonchalantly turns and just walks off!" chuckles Will.



"Aw! Poor Tritovores. Not the luckiest or most successful monster ever..." – MICHAEL

McMillan has at last arrested Christina, but maybe he is just a rubbish policeman after all.

"Real police wouldn't have put her behind the driver's seat, and the back door of the police car would have had the child lock on," complains Will.

"Let's just say the sonic switched it off, eh?" says Michael, as the Doctor sneakily unlocks the police car, allowing Christina to make her escape in what's left of the 200 bus.

"The music in this final sequence has been a little bit 'overblown-Christmas-movie', hasn't it?" says Will. "Still, that was definitely more 'Holiday Special' than a regular episode, and the cast and locations were really good, so it made for a fun hour."

"I had fun too," says Chris. "I don't think this episode was incredible, by any stretch of the imagination, but I spent most of it smiling, laughing and intrigued. Excellent work from the entire cast, and a really fun script."

"If it had been a light, romp-y 45 minute episode opening a new series and introducing a fun new companion I'd have totally gone with it," says Michael. "As it stands, it never really got going either way."

"I found Christina fairly annoying," says Emma, "but it was good to see the Doctor smiling again. He needed a bit of a light-hearted rebound. There were a lot of characters, and the little groups were used so economically for different plot elements, but it didn't feel as if anyone was shortchanged. Testament to a very tight plot and dialogue. Now, is that Creme Egg still going begging?" **DWM**

Next time: The Time Team watches *Torchwood: Children of Earth*. Email your comments on the five-part spin-off serial to *dwm@panini.co.uk*

AND YOU SAID...

MIKE HEFFERNAN: It's such fun to see the Doctor doing something perfectly normal, but with a slightly eccentric twist – eating an entire Easter Egg on the bus!

NIGEL THOMAS: This is the first *Doctor Who* story to be made in HD, and it shows! It's a revelation how sharp the picture is; every grain of sand seems visible.

SIMON EDGERTON: Despite the fact that the Doctor rarely seems to need UNIT's help these days, it's great to see how they leap into action when he gives the word.

BLAINE COUGHLAN: Lou is one of the loveliest characters ever created. The unassuming and humble way he talks proudly about his adored wife winning ten pounds each week on the lottery makes you want to travel to San Helios just to give him a hug.

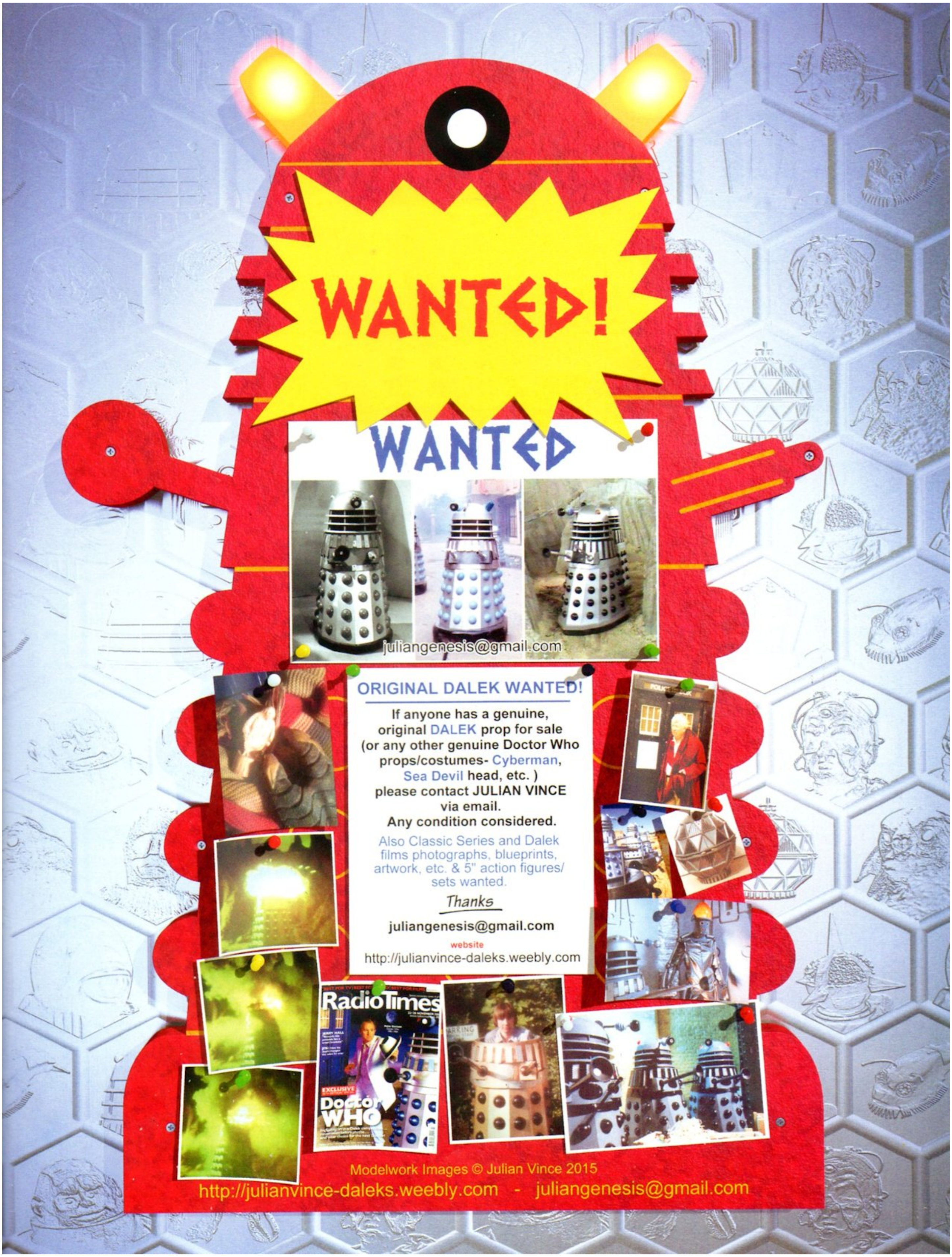
SARAH JACOBSON: Malcolm speaks for all of us: we love you too, Doctor. Especially when you look like David Tennant!

SALLY DAVIES: When the Doctor declines to take Christina with him, it shows how hurt he still is after the loss of Donna. Christina's such obvious companion material that previous Doctors would have taken her about the TARDIS like a shot.

JACOB LOCKETT: From her stylish entrance onwards, I couldn't get enough of Christina de Souza in *Planet of the Dead*! She was witty, smart, sassy, and could totally hold her own against the Doctor. All of this, however, makes it sadder to know that her first story would also be her last. She will be long remembered as a worthy companion in the minds of fans for years to come.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,879
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	240
ONE OR MORE REGULARS INCARCERATED...	299



WANTED

juliangenesis@gmail.com

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Lethbridge-Stewart

The Ambush!

DWM presents a short story set during *The Web of Fear*, which acts as a prequel to a forthcoming new series of books featuring Colonel Lethbridge-Stewart.

BY **ANDY FRANKHAM-ALLEN** | WITH THANKS TO LANCE CORPORAL DANIEL BALL

Life is a string of coincidences. Choices made blindly. Situations forced upon people. Nobody can know for certain the outcome of any given moment. Sometimes the outcome is so minor that it barely registers in the tapestry of life, but every now and then something happens that appears to be so ordinary yet turns out to be, in hindsight, the most defining moment of one's life...

His Da always told him he was a fool for entering the military, but Private Gwynfor Evans, a sapper in the Royal Engineers Corp, 33 Regiment, didn't agree. It's not like being in the Royal Engineers was a hazardous job, after all he was only a driver. Okay, so as a sapper he was trained in Military Engineering (Combat), but he didn't have a choice in that, and it's not like he'd actually been in combat, he'd barely been in the Corp long enough. He had toyed with maybe learning a new trade, perhaps in Explosive Ordnance Disposal, but that seemed just too risky to him. And yet here he was, driving an ammunition truck packed full of explosives through the deserted streets of Camden.

This was as close to the front line as he wanted to get!

He was in august company, or so his Da would say if he were there. The Royal Engineers had a lot of respect for officers in the Scots Guard, as they were the men who took the real risks, always willing to put themselves on the line - but Evans wasn't so sure he saw what was so amazing about that. Foolish, if you asked him. Still, Colonel Lethbridge-Stewart was considered among the best of the 2nd Battalion and had been brought back from Libya specifically to help out with the current crisis. Evans suspected he should be impressed, but the colonel had barely uttered a word since they left the Elm Park Command Post. All he did was read the various reports.

Evans looked over at him. He shrugged and starting singing to himself. The colonel glanced up, but said nothing. The sapper between them, Terry Russell, lifted an eyebrow and smiled.

Officers, huh?

Evans supressed a laugh, wondering idly what the colonel's name was. Probably Tarquin or Rupert.

DESPITE HIS SEVERE EXPRESSION, inside Lethbridge-Stewart was smiling. He still remembered Korea, being a private during his National Service, and he hadn't forgotten the way NCOs viewed officers. The squaddies back then had been no different, and for quite some time he had secretly mocked his own CO. But that was a long time ago, before Second Lieutenant Spencer Pemberton showed him what it was to be an officer.

His eyes fell to Captain Knight's report. Wireless communications seemed impossible beyond London - the mysterious substance from which the web was made had seen to that. But fortunately communication within the confines of the web was still possible... for now. As such Knight's report was short and to the point, and coupled with all the other reports Lethbridge-Stewart had been given as part of his briefing, the long and short of it was his old friend and one-time mentor, Colonel 'Old Spence' Pemberton, was dead, neck broken in hand-to-hand combat with a Yeti, which meant that Lethbridge-Stewart had to replace him at the old World War II transit camp, which now served as the Army Central Command Post under Goodge Street.

For a moment he felt it. That sense of loss. But he pushed it down. Pemberton was a soldier, they both were. They knew the risks. Right now Lethbridge-Stewart had a job to do. Time enough to mourn when the enemy was defeated.

He had been rushed back from Libya, at the behest of Old Spence, the moment the army was called in to investigate the strange mist surrounding the city. Rushed to General Hamilton's office in Fugglestone, he barely had time to even say hello to Sally, before he was air-dropped into London less than a day before the web turned the city impregnable. While Pemberton commanded things in Central London, Lethbridge-Stewart handled things in the outer city, until word reached him from Captain Knight about the death of Pemberton. He knew he had to get into the centre of the capital, and once he learned there was an ammunition truck heading that way, he decided to get a lift. The post at Holborn Station needed fresh supplies, and that was close enough to Goodge Street for Lethbridge-Stewart. No doubt the sappers would have preferred him to not be there, but the Royal Engineers had their role to play and he had his.

'Look there!' Private Russell pointed, and Lethbridge-Stewart looked.

A NEW BEGINNING

Lethbridge-Stewart is a new series of novels from Candy Jar Books, based of the character created by Mervyn Haisman and Henry Lincoln for 1968's *The Web of Fear*. **DWM** speaks to Shaun Russell, head of publishing, at Candy Jar to find out more...

Hi Shaun. Can you tell us how your new book series came about?
"Andy Frankham-Allen, the author of the first book in the series, *The Forgotten Son*, has been friends with the grandson of Mervyn Haisman for some years, and put his sister [Hannah Haisman, Executor of the Haisman Literary Estate] in touch with Candy Jar Books. We secured a licence to all characters and concepts co-created by Haisman for *Doctor Who*, and it was an obvious thing to create a series of novels telling the life-story of Colonel Alistair Lethbridge-Stewart, starting off just after *The Web of Fear*."

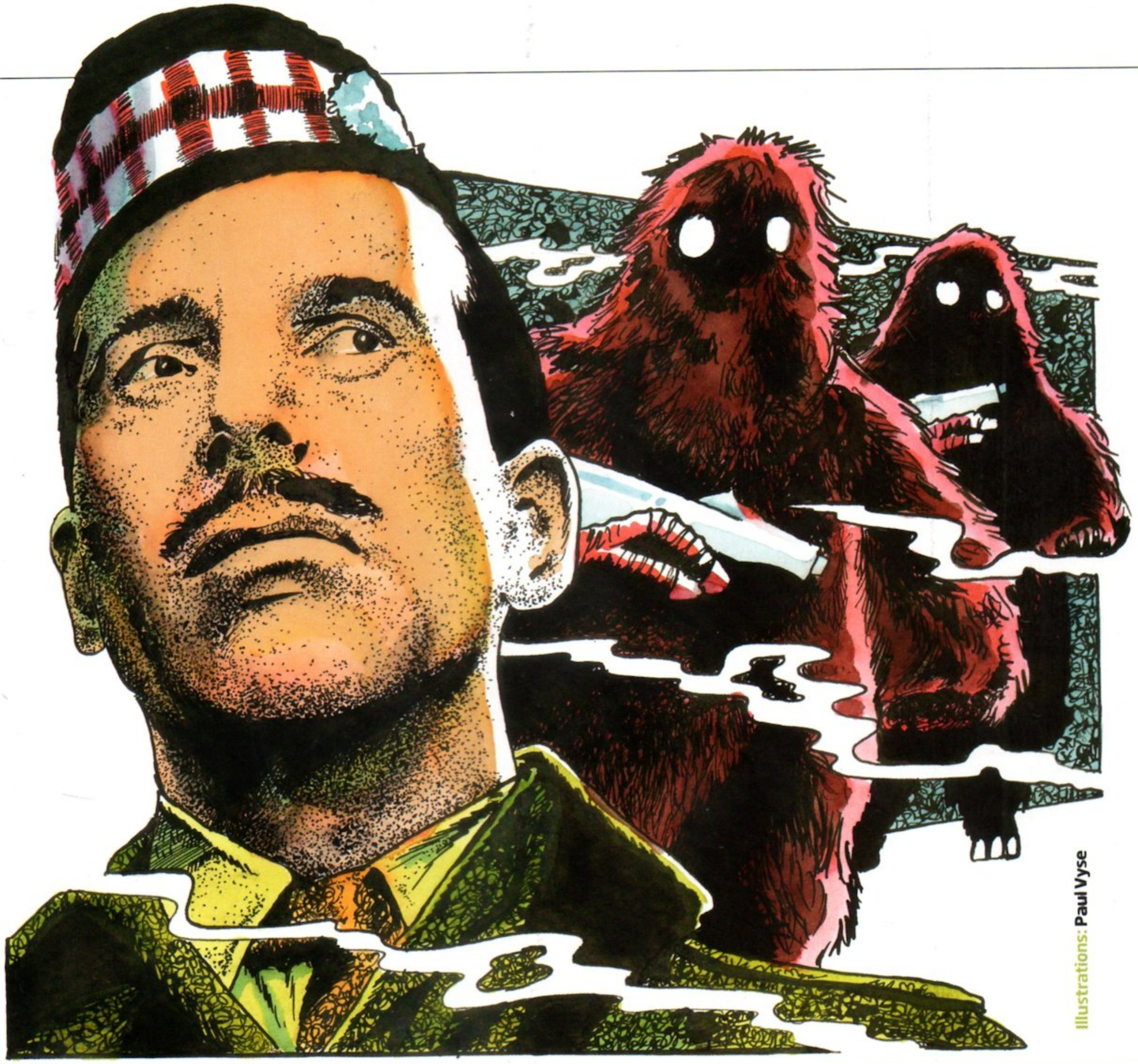
What are you allowed to include in the books?

"We have the rights to everything Haisman co-created for the serials, *The Abominable Snowmen*, *The Web of Fear* and *The Dominators*. So we can use anything and everything from those stories, minus the Doctor and companions. We are also in talks with various authors and/or their estates about using various other elements from *Doctor Who*'s rich history. So, potentially, we may use anything owned by the authors who retain their own copyright."

From the world of BBC TV's Doctor Who
LETHBRIDGE-STEWART
THE FORGOTTEN SON
ANDY FRANKHAM-ALLEN

What do readers have to look forward to later in the series?
"Seeing how Lethbridge-Stewart developed from a colonel in the Scots Guard to the Brigadier of *Doctor Who* legend. There is a 'four years or so' gap after *The Web of Fear* to play with initially. It's a period of Lethbridge-Stewart's life that has never really been fully explored, other than a few references and flashbacks. What turned him into the character that became such a mainstay and important part of the Doctor's life? We plan to do at least one prequel to one of the best 1960s *Doctor Who* serials, with potentially others along the way. More Professor Travers, and the return of Anne Travers who will become something of a foil to Lethbridge-Stewart. A return to the Det-Sen Monastery, and a return of the – somewhat upgraded – Dominators and their servants, the Quarks. We also have the return of some of the best *Doctor Who* prose authors, as well as a return to the depth and originality for which the old Virgin/BBC range was well known."

Are more books planned after the titles already announced?
"Oh yes. Already we're working on the stories for the next batch of four – to be released throughout 2016 – one of which is the aforementioned prequel. And we have plans going well beyond that. As long as there's a market for the books, we'll make them!"



Illustrations: Paul Vyse

'The Yeti surrounded the truck. A strange mist shot out of the guns they held ... Lethbridge-Stewart wasn't sure what was happening.'

A short distance before them, a dark-clothed man lay on the road. Lethbridge-Stewart ordered the driver to stop the truck and jumped out. On closer inspection he realised the man was, in fact, a Bobby. He rolled the policeman over. Dead. Lethbridge-Stewart looked up at Private Russell, who had joined him.

'What's the nearest police station?' he asked.

'Couldn't tell you, sir. Not a London man, myself.' Russell looked around. 'There's a police box over there,' he said, pointing to the street corner. 'We could use the phone?'

Lethbridge-Stewart recced the street. It seemed empty enough. Shop doors open, but no people in sight. 'How far to Holborn?'

'Just around that corner.'

'Hmm.' Lethbridge-Stewart stood up. He didn't like this at all. He removed his pistol from its holster and returned to the truck and the jeep just behind it.

'Trouble, sir?' Squadron Sergeant Major Stephens asked, noticing the brandished pistol.

'Just a feeling,' Lethbridge-Stewart responded. 'I'm taking Private Russell with me, to have a quick recce of Holborn Station. I want you to remain here, and prepare your men. There may well be Yeti in the area.'

Stephens climbed out of the jeep and surveyed the immediate area. 'Holborn hasn't had any trouble, sir.'

'Things change, Sergeant Major. You have your orders.'

Stephens saluted, and turned to his men. 'You heard the colonel,' he said.

Lethbridge-Stewart didn't stick around to see the efficiency of 33 Regiment. Once he made sure Russell was armed and ready, the two men set off.

What they found only confirmed Lethbridge-Stewart's feeling. Smoke poured from the half open gate of Holborn Station. It seemed the Yeti had indeed advanced further. He informed Russell that they were going to have to take a look inside, check for survivors, but before they could move any closer to the Underground station the sound of gunfire behind them alerted them to a more present danger.

Without a word, the two men ran the way they came and turned the corner. 33 Regiment was under attack.

Several Yeti were converging on the truck. One pointed its gun at the jeep, and a moment later the jeep exploded in flames. 33 Regiment, not used to much combat, was responding in the best way they knew how. They were pulling back from the ammunition truck, firing as they went. Lethbridge-Stewart looked out for Stephens, but he could see no sign of the sergeant major.

'What's the nearest station?'

'Aldwych.' ►

Aldwych. Of course, former barracks in the Second World War. Perfect. 'Pull back!' Lethbridge-Stewart shouted.

33 Regiment needed no further order. All of them, many still firing, joined Lethbridge-Stewart and Russell.

'Russell, take them to Aldwych. I'll hold the line here.'

The sapper didn't look too pleased about that idea. 'Sir, you're going to need help.'

Lethbridge-Stewart smiled. 'Good man.' He turned to the rest of 33 Regiment. 'The rest of you, fall back to Aldwych Station. Russell and I will join you there. Once we've regrouped we'll work out our next move.'

The sappers saluted and set off.

The Yeti now surrounded the truck. A strange mist shot out of the guns they held. For a moment Lethbridge-Stewart wasn't sure what was happening, but as the mist solidified he worked it out. They were covering the truck in web, ensuring that the explosives could not be used against them.

'This way, Private!'

Russell followed Lethbridge-Stewart, keeping close to the buildings and as far from the Yeti as possible. Lethbridge-Stewart stopped and pointed. The tarpaulin at the back of the truck was still open, hastily thrown back by the sappers who had climbed out.

'A couple of well-placed shots should do it,' Lethbridge-Stewart said, and pointed his gun.

Russell did likewise, and followed Lethbridge-Stewart's example. The two men fired.

Mere moments later the truck exploded, throwing the two soldiers back against the shop wall. Lethbridge-Stewart looked up from his new position, and was dismayed to see that, although the truck was now in flames, the Yeti had not been affected by the blast. Could anything stop them?

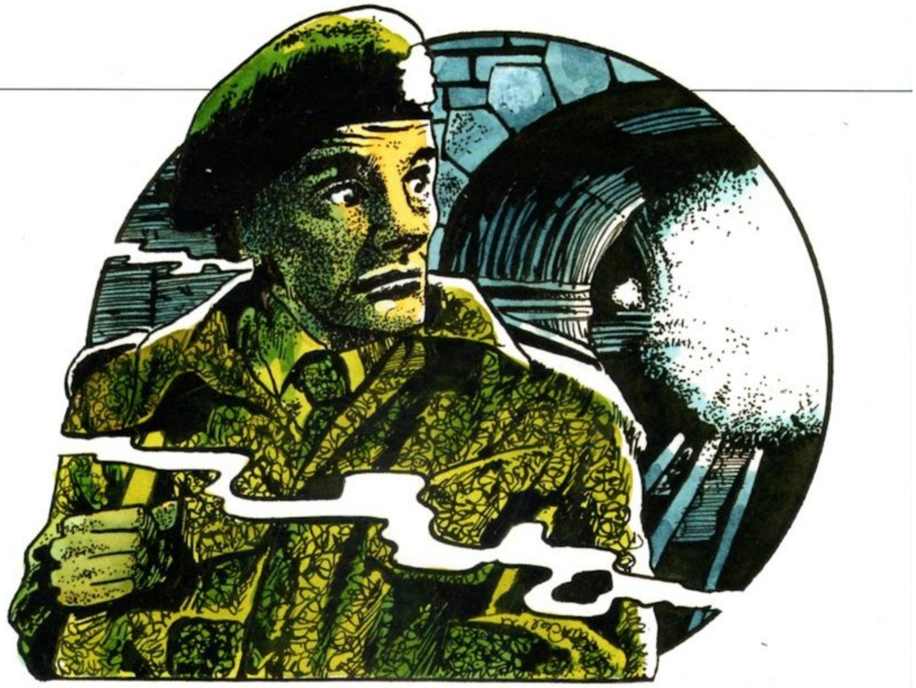
He needed to get to Goodge Street. Captain Knight and his men had much more experience fighting these beasts than he. Plus they had Professor Travers, the one man who knew exactly what these Yeti were. Lethbridge-Stewart had read the report, but he wasn't sure he believed it. Servants of an alien intelligence? What rot!

'I think we've done all we can here, Private. Let's move!'

He helped Russell to his feet and, careful to not attract further attention, the soldiers shuffled their way down the street in the direction of Aldwych Station.

THE ABANDONED TUBE STATION WAS probably one of the most eerie sights Lethbridge-Stewart had ever seen. It wasn't the first time Aldwych had been closed down – it had a somewhat confused life. Russell and he passed through the temporarily closed area of the station, that which serviced the occasional passenger usually, and came to the section of the station that had not been opened to the public since 1917. It was sometimes used to test new tracks, but beyond that it was mostly unused and as such it was filthy. It was the best place to regroup with 33 Regiment.

Private Russell was holding up well considering the unexpected confusion of the attack. He'd go far if he kept his nerve like this. Lethbridge-Stewart had seen so many privates wash out over the years, so it was nice to see NCOs who had the grit needed for military service. He did sometimes wonder at the future of the British Army, the way the young people were allowing all the new age mumbo jumbo to take hold of them.



'The roars and yells still echoed in his head, but Evans did his best to ignore them ... At least one shout of "coward" followed him, but he didn't care.'

They stepped on to the disused platform only to find it completely empty of people. Where was 33 Regiment?

'Sir,' Russell said, and swallowed. 'I think the enemy beat us here.'

Lethbridge-Stewart looked to where Russell was pointing. At the end of the platform, where the tracks entered the seldom-used tunnel, all he could see was web. He peered closer. There was a leg poking out of the web.

'Follow me,' he said, and led the sapper up the platform.

Combat fatigues and army boots. Lethbridge-Stewart would wager the leg belonged to one of 33 Regiment. He could only assume the rest of them were inside the web. He lowered his head. The commander of 33 Regiment wasn't going to be happy – a lot of good men had been lost.

Russell jumped from the platform and crossed the tracks to the tunnel entrance. 'Sir, I think I can pull him out.'

Lethbridge-Stewart wasn't so sure. He had read the reports and knew that once someone entered the mist or the web, they never returned. But, he supposed, nothing would be lost in trying.

He should have known better.

As soon as Russell grabbed the leg and the ankle and began pulling, the web began to move. Like it was growing, reaching out... The web spread down the leg so quickly that Russell barely had time to register it before it touched his hand.

Lethbridge-Stewart went to move forward but stopped. Russell looked up at him in horror, but already, in a matter of moments, the web had covered half his body. If Lethbridge-Stewart were to touch him, then he'd become trapped in it himself. He swallowed, but kept his eyes firmly on Sapper Russell.

He stood there for less than a minute, his eyes unblinking.

All that remained was web. Russell was no more; there wasn't even a trace of his profile beneath the fungus.

Colonel Lethbridge-Stewart saluted and turned sharply. He had to get to Goodge Street before the Yeti found him down here.

THE ROARING AND YELLS STILL ECHOED in his head, but Evans did his best to ignore them. He told them to carry on, instead of stopping at Aldwych. As soon as he'd seen that disused platform he just knew they were asking for trouble. And so he had scarpered. At least one shout of 'coward' followed him, but he didn't care. Especially moments later when the roar of the Yeti echoed throughout the station.

He wasn't a coward, he was survivor. And now he was all that was left of 33 Regiment and the ammunition detail. If only he could find his way out of the Underground.

LETHBRIDGE-STEWART WASN'T SURE HOW long he'd been walking through the tunnel, but he felt sure he was heading in the right direction. A sound alerted him to the presence of another and he pulled out his gun, careful to keep in the shadows.

A figure shambled past. A civilian! Dressed in shabby checked trousers and a dark coat that barely fitted him. What the hell was a civilian doing in the tunnels? Up to no good, no doubt.

Lethbridge-Stewart stepped out of his hidden position and pushed the gun gently against the back to the little man. The man stopped immediately and raised his arms straight up in the air.

'Just who are you?' Lethbridge-Stewart asked.

Hindsight is a wonderful thing. Although at the time Colonel Lethbridge-Stewart could have no idea, that meeting was going to be the defining moment of his life, a coincidental meeting that may not have happened had Colonel Pemberton survived his hand-to-hand encounter with a Yeti. A meeting that would change his life... *forever*. **DWM**

Continued in *The Web of Fear* (available on BBC DVD) and *The Forgotten Son* (coming soon from Candy Jar Books).

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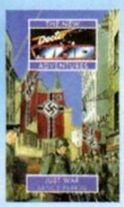

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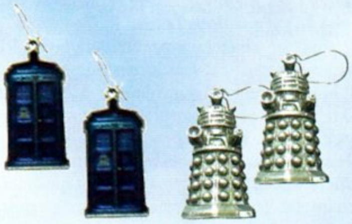

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BERNARD KAY 1928-2014

AN ACTOR'S ACTOR

Bernard Kay, who passed away at Christmas, appeared in *Doctor Who* on four occasions within its first decade, but this was just a small part of a career which spanned more than a hundred different productions.

FEATURE BY **TOBY HADOKE**

Above: Bernard Kay with Toby Hadoke.
© SIMON HARRIES

Right: Bernard as Saladin in 1965's *The Crusade*.

Bernard Kay, who died on Christmas Day at the age of 86, once told me that he didn't have friends and that, as far as his career was concerned, certainly didn't consider himself a 'name'. I liked Bernard and admired him, but I think he was wrong on both counts.

It is possible that a difficult childhood meant that he found it hard to accept praise – for he received very little in his formative years. His mother Edith had apparently abandoned him and his gentle father Billy when Bernard was an infant. After Billy was put into an asylum and died aged 36, 10-year-old Bernard endured the strict, abusive regime at Chetham's School in Manchester. It was only aged 20 that Bernard discovered that Edith had committed suicide.

He started working as a journalist, but despite a flair for writing (a skill he honed right up to the end), he didn't enjoy the necessary moral compromises required of the profession. Instead he studied at the Old Vic school in London and carved out an acting career that lasted over 60 years. On stage he played Galileo, Shylock, Arthur Birling in Stephen Daldry's acclaimed production of *An Inspector Calls*, Danny (the Pete Postlethwaite role) in *Brassed Off* and Willy Loman in *Death of a Salesman* (for which he was nominated for a RITA Best Actor award). His enduring legacy, however, will be as a highly valued character actor in over 100 television productions, just four of which were *Doctor Who* stories.

His appearance as rebel leader Carl Tyler in *The Dalek Invasion of Earth* (1964) was not his first brush with its star William Hartnell. Bernard's début film appearance had been in *Carry On Sergeant*: for one scene Hartnell was required to drill his recruits on the parade ground but wasn't quite getting it right. Bernard, who had himself been a gunnery sergeant in the royal artillery when undergoing national service, made what he thought was a helpful suggestion. It didn't go down well with the future Doctor, who tore a strip off the young actor in front of everyone:

"I reacted quite sharply and rudely by presenting arms with my rifle and stamping my feet and he stormed off," Bernard recalled. "He tried to get me fired." Hartnell wasn't successful thanks to an intervention from co-star Kenneth Connor.

By the time *Doctor Who* came around, the incident had been forgotten by Hartnell – but not by Bernard, whose memory remained pin sharp even when I last saw him in November. Their altercation didn't diminish Bernard's admiration of a man he considered to be "a very unsentimental, accurate, superior character actor."

Bernard established himself on the small screen pretty quickly. "Life was much simpler in those days. People used to ring me at home and say, 'How would you like to do this for me next week?' Very much to my surprise I was in demand for television. A frustrated actor wrote to *The Stage* to say I was getting too much work. That made me glow with satisfaction. I felt sorry for the poor sod – but I took it as a compliment."

Doctor Who, unsurprisingly, was just one job amongst many. "You did television if you were quite lucky, but we never had any views about the future. You were busy getting money to pay your mortgage."

When he returned to the show his house was most definitely safe as he was doing two jobs at once. "At the same time I was playing Saladin (in 1965's *The Crusade*) I was playing the Bolshevik in *Dr Zhivago* so I was commuting from Spain to London. As an actor who wanted to work, life was a ball."

The Bolshevik was to remain Kay's most important film role – one that screenwriter Robert Bolt had written with him in mind.

Whilst Julian Glover's excellent turn as noble – but prickly – Richard the Lionheart generates all the headlines, Bernard's subtle, brooding Saladin is its equal. "I always play the part according to what I see on the page. I can't remember how I got the idea of playing Saladin so locked in, so quiet a person but I chose to play him as a statesman tired of war."

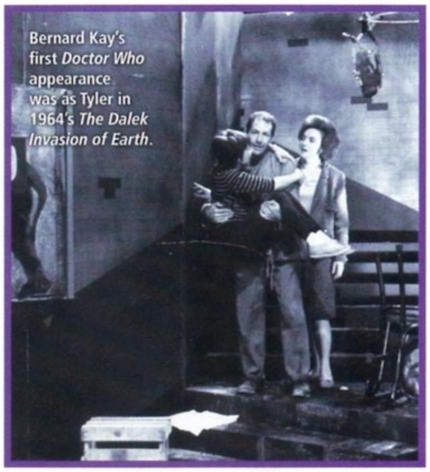
His next appearance came as Inspector Crossland in 1967's *The Faceless Ones* and he displays his versatility as the benign, pipe-smoking policeman and then as his doppelgänger, the arrogant leader of the shape-changing Chameleons. This time, Patrick Troughton was the Doctor.

"I liked Patrick as the character better than any of the others I played with. You liked Patrick and that came over. He seemed to me to give it more layers. When Patrick did something it was as a human being as though he had been forced to be a Time Lord instead of a Time Lord patronising human beings." Bernard also had a great time working with Pauline Collins in this story for reasons that are both amusing and unprintable.

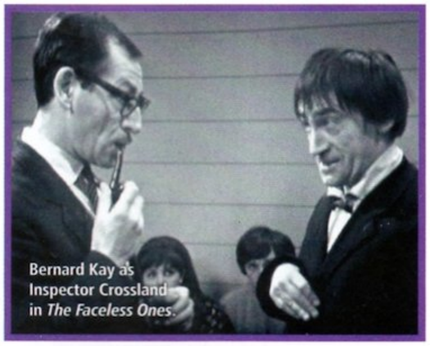
His final role in *Doctor Who* on television came in 1971 in *Colony in Space*, in which he played the conscience-stricken miner Caldwell, the moral centre of the story. It is fine performance of a weak man finding the courage to do the decent thing. Bernard remembered that Jon Pertwee "was wonderful in his treatment of Katy Manning who froze to death. She had hardly anything on – he gave her his coat which I thought was a great gesture."

He also contributed to Big Finish's 2006 *Doctor Who* audio adventure *Night Thoughts* where his screams during his final scenes memorably chilled those present in the studio and creeped them out for the rest of the evening.

Bernard's illustrious career took in appearances in practically every popular television drama including *Coronation Street*, *Jonathan Creek*, *The Sweeney*, *Remington Steele*, *Foyle's War* and an extremely moving contribution to the famous *Tweedledum* episode of *Colditz* in which he plays the German soldier charged with overseeing whether Michael Bryant's character's descent into insanity is genuine or not. His performance in the *Survivors* episode *Mad Dog* is all the more remarkable considering that it was made at the time that his wife, the actress Patricia Haines, died aged just 45. Even 37 years later tears sprang to his eyes as he remembered his Patsy – it's fair to say he never really got over losing her.



Bernard Kay's first *Doctor Who* appearance was as Tyler in 1964's *The Dalek Invasion of Earth*.



Bernard Kay as Inspector Crossland in *The Faceless Ones*.

Bernard's final *Doctor Who* role on television was Caldwell in 1971's *Colony in Space*.

> "Apart from the fact that he was such a wonderful actor, he was so funny. He was adorable."

Many of Bernard's *Doctor Who* colleagues have been quick to pay tribute to him. It was Frazer Hines (Jamie McCrimmon) who broke the news to me, and said later, "I was saddened by the death of Bernard. I'd known him for many, many years. My first encounter was in *The Faceless Ones*, where he amused us with his dry wit. Years later he joined *Emmerdale Farm* as my father-in-law. He stayed with me in Leeds as we had something in common – he was married to my then girlfriend's mother! Always unassuming but a consummate actor. RIP, old friend."

Katy Manning (Jo Grant) remembers, "Apart from the fact that he was such a wonderful, very committed actor, he was so funny. Even without my glasses he made me laugh. He really was joy to work with, he was adorable. He was a creative prankster, but the moment somebody said 'action' he was on the money. When it came to the work he was the absolute pure professional – it was an honour to work with him."

Michael Briant, who directed *Colony in Space*, told me that "Bernie was an actor who always brought gravitas to any production he performed in and I admired his work enormously. I always tried to cast the best actors I knew, and his performance in *Colony in Space* opposite Morris Perry was memorable. He had a great sense of humour and was an actors' actor. He was one of the BBC rep of actors who was always in demand and was always reliable. I liked him very much indeed and am saddened by his passing'."

Amidst the regret at Bernard's death, there was a pleasing amount of coverage in the national press and on BBC radio: not bad for someone who thought he wasn't a name. I also heard from many non-*Doctor Who*-related colleagues of Bernard's who remembered him fondly and with admiration. It was in the midst of receiving such correspondence that I stumbled across an old -mail which contained a short verse he had composed and sent to me:

See that old git on the bench up yon,
hoping for a west wind to mitigate the sun.
See that old git with his stick, ready, ready,
hoping when he stands he'll stand up steady.
Soft old git, wanting what is gone,
hoping that today, and any days to come,
will soon be done.

Those days are indeed now done, but I know for sure that the soft old git had a more illustrious career and far more friends than he would ever have admitted. **DWM**

There are two lengthy interviews with Bernard as part of Toby Hadoke's *Who's Round*, which can be heard at *www.bigfinish.com*

The Historic Journey of MARCO POLO

DWM talks to director Waris Hussein, who recalls the making of 1964's *Marco Polo* – and shows us documents not seen for over 50 years...

FEATURE BY **PATRICK MULKERN**

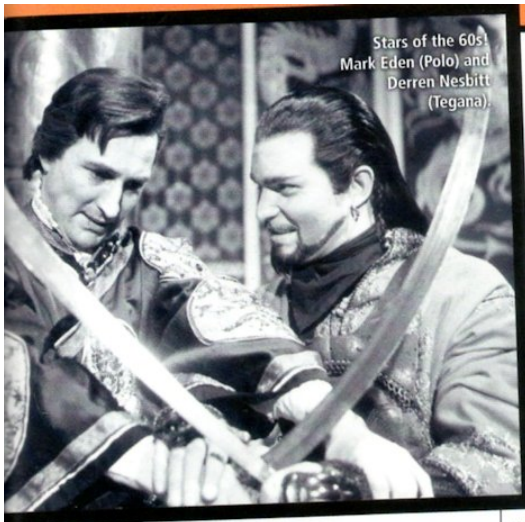
Last summer, the director Waris Hussein was rummaging in one of several bigger-on-the-inside cupboards in his London home, when he stumbled upon a long-mislaid suitcase. Prising it open, he was delighted to find that it contained his original work folders for his final *Doctor Who* assignment – all in an excellent state of preservation, considering the passage of half a century.

"I thought I'd lost them for good – like the episodes themselves!"

Marco Polo, one of the programme's early classics, is entirely missing from the BBC archives, with the original videotapes long since wiped, and all film copies presumed destroyed.

As you'll remember from the 2013 BBC Two drama, *An Adventure in Space and Time,* Waris was a creative force at the heart of *Doctor Who* when it launched in 1963. He directed not only the pilot episode and first four-part serial, but, in early 1964, a seven-part historical epic in which the Doctor, Susan, Ian and Barbara joined the Venetian traveller Marco Polo on an eventful journey across thirteenth-century Asia.

"It was a very prestigious set of episodes to be asked to direct," says Waris, as he leafs through the paperwork he last examined 50 years ago. Aged just 25, he directed six of the seven episodes. (He took a break for the fourth instalment, *The Wall of Lies,* when he handed the reins to John Crockett.) Today, he has six folders stuffed with scripts, film



Stars of the 60s! Mark Eden (Polo) and Derren Nesbitt (Tegana).

schedules, design drawings and floorplans, to which he's kindly allowed **DWM** access to unlock some of the forgotten secrets of *Marco Polo*.

What follows won't be an exhaustive account of the production, but we will discover how a small BBC drama studio operated in the 1960s, how intricate sets were squeezed into the available space, and for the first time reveal many script changes before the episodes reached the screen, including some fascinating long-lost scenes.

MARCO POLO ON FILM

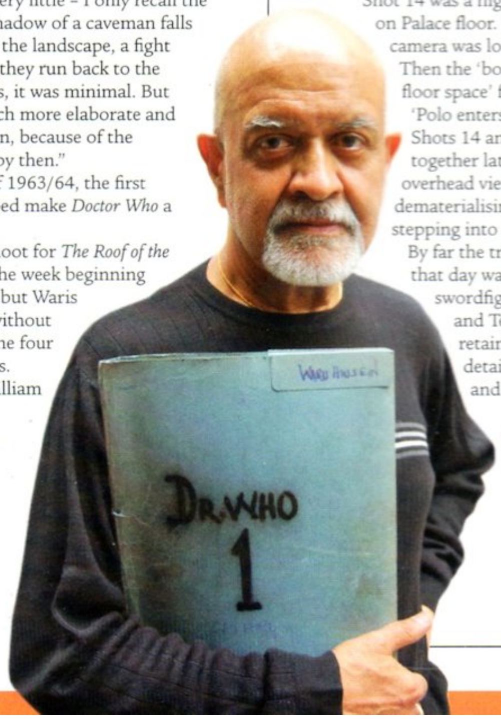
The first folder contains documents not only for the opening episode, *The Roof of the World*, but for the filming undertaken for the entire serial. As many fans will know, TV drama of this period was largely recorded on videotape with the action performed almost 'as live' in the studio. Any complex or potentially dangerous shots (and location sequences) would need to be filmed and edited in advance, to be played into the studio recording – often several weeks later.

According to Waris' film schedule, the shoot for *Marco Polo* was carried out at Ealing Film Studios over four days in January 1964.

"We had quite a lot of extensive filming, compared to my first episodes," he observes. "*An Unearthly Child* had very little – I only recall the moment when the shadow of a caveman falls over the TARDIS on the landscape, a fight sequence, and when they run back to the TARDIS... The fact is, it was minimal. But *Marco Polo* was a much more elaborate and ambitious production, because of the success of the show by then."

Over the winter of 1963/64, the first Dalek story had helped make *Doctor Who* a ratings hit.

The Ealing film shoot for *The Roof of the World* took place in the week beginning Monday 13 January, but Waris had to press ahead without the involvement of the four regular cast members. William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford (the Doctor, Ian, Barbara and Susan) were fully occupied that week rehearsing *The Edge of Destruction*, a dialogue-heavy episode set entirely inside the TARDIS.



Waris' surviving film schedule bears several amendments in ink so it's unlikely to be the final shooting order. However, it seems that the intention on the first day was to film establishing shots of a desert panorama, the sandstorm (for episode two), trickier shots of water dropping onto sand (episode three) and bamboo sticks exploding (episode five).

"We couldn't do anything that was going to jeopardise safety in the studio on tape," says Waris. He inserted, in pen ink, Shot 4A: a medium shot of 'dripping walls of spaceship' (*ie* condensation in the TARDIS) for use in episode three. (On the camera script a few weeks later, he scribbled out this shot, so if it was filmed, it's likely it wasn't used.)

One of the novelties of *Marco Polo* was that, throughout the story, the progress of Polo's caravan across Asia was illustrated on screen by an animated map. Tuesday 14 January was taken up with 'shots to be superimposed over map in travel montages'. There were numerous shots of a horse-drawn wagon, with the police box mounted on top, rumbling past the camera. Two extras ('Oriental male') were required as wagoners, with another extra doubling for teenage character Ping-Cho in a close shot of a passing wagon with 'girl's hand hanging out'. Medium close shots were filmed of furred feet plodding past the camera, as well as shots of men leading packhorses and riding on horseback.

Finally, filming on Wednesday 15 January required two of the guest cast: Mark Eden who was playing Polo and Derren Nesbitt as the warlord Tegana. They were relatively big names in the 1960s.

"Mark Eden was a very good-looking guy at the time," says Waris, "and we needed somebody close to being a hero type. While Derren Nesbitt was notorious for always playing villains in films – he'd just been the leather queen, the blackmailer in *Victim* [*a ground-breaking 1961 film about homosexuality, starring Dirk Bogarde – Ed*]."

That day's filming seems to have been the most demanding. It included establishing shots of Polo and Tegana in the desert, and two tricky scenes in Kublai Khan's Palace to be inserted into *Assassin at Peking* – the final episode that wouldn't actually be taped for another two months.

Shot 14 was a high-angle view of 'Box on Palace floor. Light flashing.' The camera was locked off in position. Then the 'box was removed from floor space' for Shot 15 where 'Polo enters to investigate'. Shots 14 and 15 would be mixed together later, to deliver a lovely overhead view of the TARDIS dematerialising with Marco stepping into the empty space.

By far the trickiest sequence that day was the climactic swordfight between Polo and Tegana. Waris has retained an intricately detailed 'Shooting Script' and separate two-page 'Cutting Script' for the fight, but we'll explore that when we reach the final episode. It's likely that the fight sequence carried on into Thursday 16 January when Waris has also written in Shot 22a, which called for a close shot of 'Man's hand writing diary'.

The map sequences sprinkled throughout the adventure were accompanied by entries in Marco Polo's journal. Narrated by Mark Eden, they indicated the passage of time, as well as giving an insight into the famous diarist's mind. Waris has kept the five-page script 'Marco Polo's Narration', which, he recalls, "was all pre-recorded, edited on film in advance." There's a typed estimate of each entry's duration, with a pencil note of the actual duration.

"I must give credit to the writer John Lucarotti for the amazing amount of research he did for these scripts. It wasn't just an adventure story involving villains *en route* from A to B. All these voiceovers were a part of the educational aspect. At that time we were conforming to a format created by [BBC head of drama] Sydney Newman, which was to entertain as well as educate. You can't really educate anybody with Daleks – you entertain them. But you *can* educate people with Marco Polo. And these were the alternating concepts that occurred."

The narration script is headed "DR. WHO" – 'JOURNEY TO CATHAY' throughout. Interestingly, *none* of the paperwork bears the title *Marco Polo*. The story is referred to as Serial 'D' and occasionally 'Journey to Cathay'. Most Hartnell serials were promoted and transmitted without an overall title; in those days only the individual episode titles were shown on screen.

"No official title was given to it," insists Waris, "but between us as a production company we called it *Marco Polo*. Those of us who were literate knew who Marco Polo was – of which I would say there were very few. We had a reality check on the fact that nobody would know who Marco Polo was among the young kids that we were educating. And *Journey to Cathay* was probably as obscure a name – Cathay being an ancient name for China. The fact is, for us working on the project, we had to have some kind of label for it, and you didn't want to say Project D." He chuckles. "I mean we were going to record it in Lime Grove Studio D, which didn't help!" ►

Filming at Ealing.

"It was a prestigious set of episodes to be asked to direct."

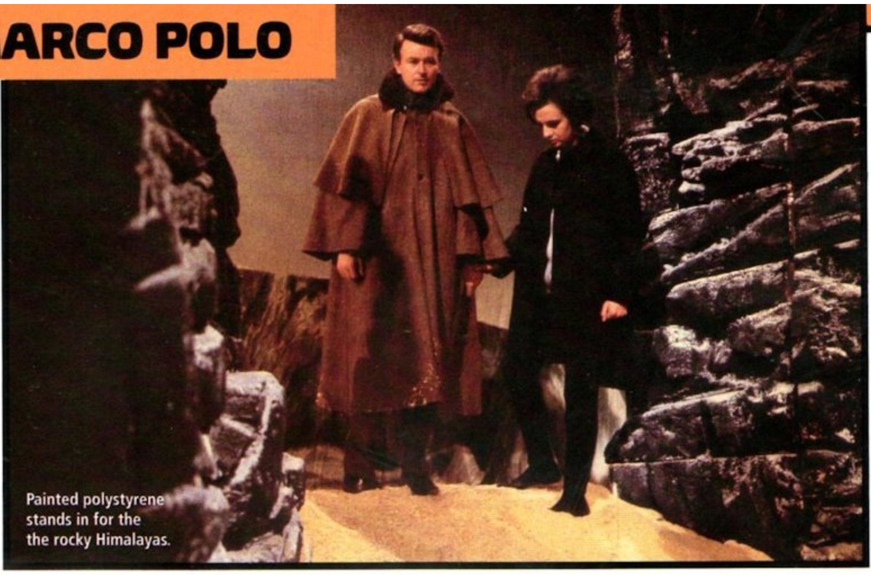
WARIS HUSSEIN

◂ EPISODE 1

The Roof of the World

RECORDED Friday 31 January 1964
at Lime Grove Studio D
TRANSMITTED BBC tv, Saturday 22 February 1964

STORYLINE The Doctor, Susan, Ian and Barbara are stranded on a snowy Himalayan plateau in 1289 after the TARDIS develops a fault. They're rescued by Marco Polo, the famous Venetian traveller, who invites them to join his caravan on its long journey to Shang-Tu in Cathay (ancient China). Polo's party includes sinister Mongol warlord Tegana and Ping-Cho, a teenage girl betrothed to an elderly dignitary. The caravan rests at Lop on the edge of the Gobi desert, where Marco reveals his intention to present the Doctor's "flying caravan" to Kublai Khan in return for his freedom. Tegana plots to poison his fellow travellers and deliver the TARDIS to his own leader, Noghai...


Painted polystyrene stands in for the the rocky Himalayas.

SET DESIGNS

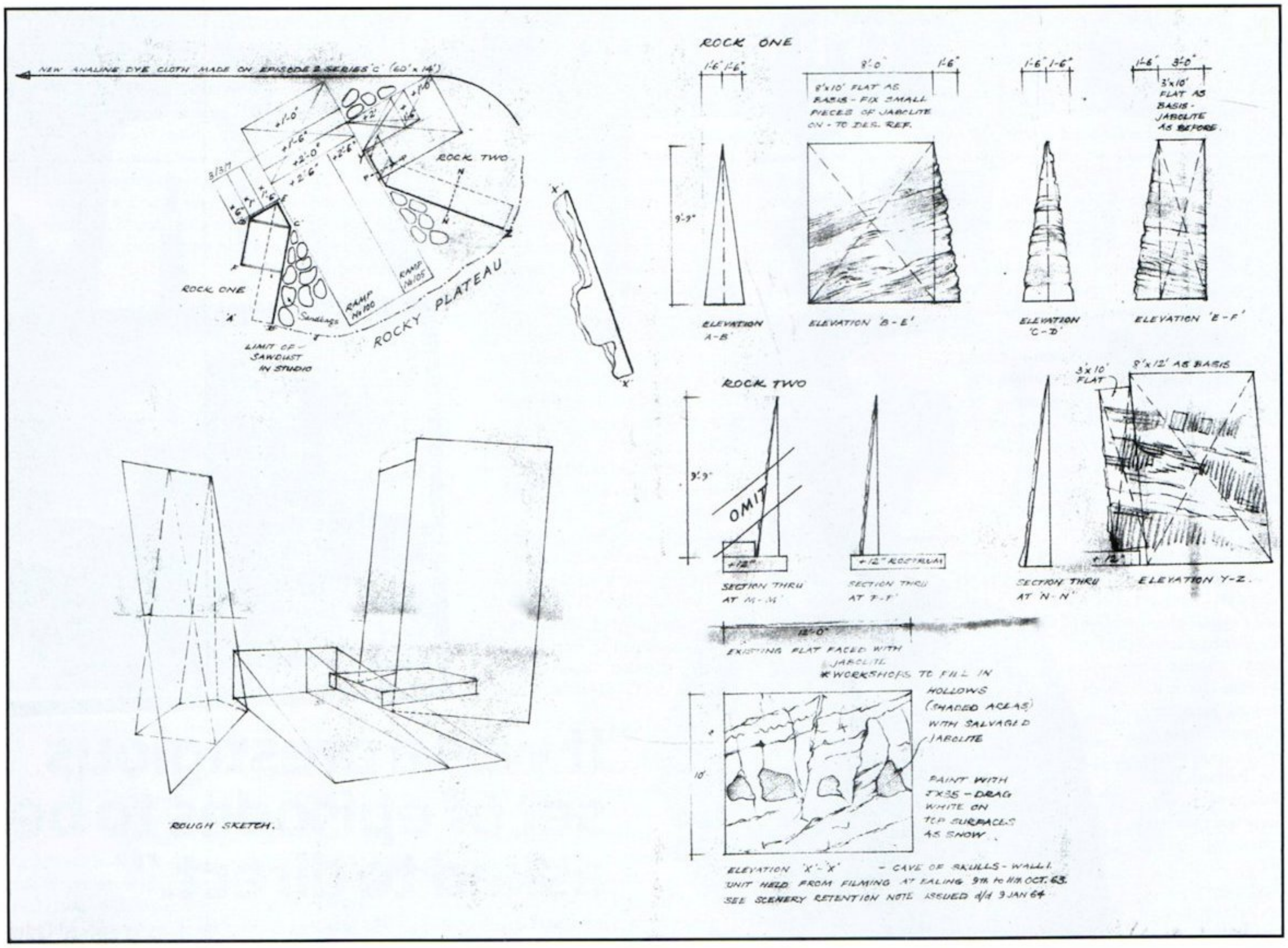
Miraculously, Waris has retained three designer's draft sheets from the production. (Of course, there would originally have been many more for a seven-part serial.) Barry Newbery is credited as designer on all three sheets, although the actual draftsman was his assistant Derek Dodd. Both men would work on many subsequent episodes of *Doctor Who*. (Sheet One is missing.)

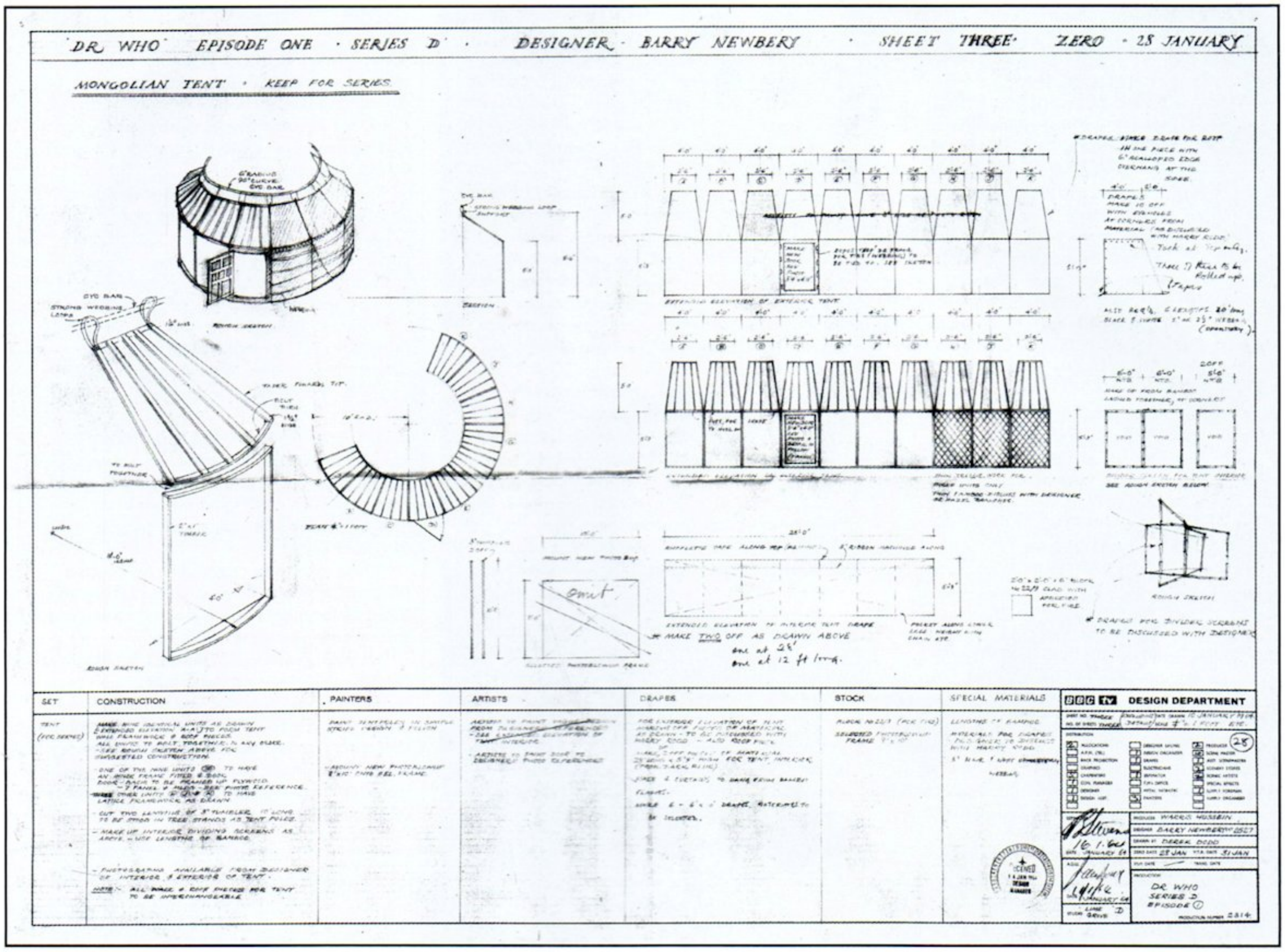
Sheet Two (below)

Dated 10 January 64, this sheet shows the design for the second set seen in the episode, the Rocky Plateau where the travellers first meet Marco Polo and Tegana. It comprises an assembly of two ramps and two rostra from stock, and two newly made flats (upright set walls). The flats are 9ft 9in tall and have small pieces of jabolite (a type of polystyrene) fixed on them.

In a neat bit of recycling, standing to one side is elevation X-X, a 12x10ft flat saved from the very first *Doctor Who* story, where it had been part of the Cave of Skulls. There's a note: 'Wall 1, unit held from filming at Ealing 9th to 11th Oct 1963' with the instruction to 'fill in four hollows with jabolite'.

The cyclorama (or painted backdrop) to the rear of the set is marked 'new analine dye cloth made on episode 2 series C'. So they were also planning to reuse a backdrop seen in the previous episode, *The Brink of Disaster*.


NEW ANALINE DYE CLOTH MADE ON EPISODE 2 SERIES 'C' (60' x 14')
+1'-0"
+1'-6"
+2'-0"
+2'-6"
+2'-6"
+2'
+1'-6"
8/3/7
+6"
+1'-6"
ROCK TWO
ROCK ONE
'A'
Sandbags
RAMP No 100
RAMP No 105
ROCKY PLATEAU
LIMIT OF SAWDUST IN STUDIO
'X'
'X'
ROUGH SKETCH.
ROCK ONE
1'-6" 1'-6"
8'-0"
1'-6"
8'x10' FLAT AS BASIS - FIX SMALL PIECES OF JABOLITE ON - TO DES. REF.
1'-6" 1'-6"
1'-6" 3'-0"
3'x10' FLAT AS BASIS - JABOLITE AS BEFORE.
9'-9"
ELEVATION A-B
ELEVATION 'B-E'
ELEVATION 'C-D'
ELEVATION 'E-F'
ROCK TWO
9'-9"
OMIT
+12"
SECTION THRU AT M-M'
+12" ROSTRUM
SECTION THRU AT P-P'
3'x10' FLAT
8'x12' AS BASIS
SECTION THRU AT 'N-N'
+12"
ELEVATION Y-Z.
12'-0"
EXISTING FLAT FACED WITH JABOLITE
*WORKSHOPS TO FILL IN HOLLOWS (SHADED AREAS) WITH SALVAGED JABOLITE
10'
PAINT WITH JX35 - DRAG WHITE ON TOP SURFACES AS SNOW.
ELEVATION 'X'-'X' - CAVE OF SKULLS - WALL I.
UNIT HELD FROM FILMING AT EALING 9th to 11th OCT. 63.
SEE SCENERY RETENTION NOTE ISSUED d/d 9 JAN 64

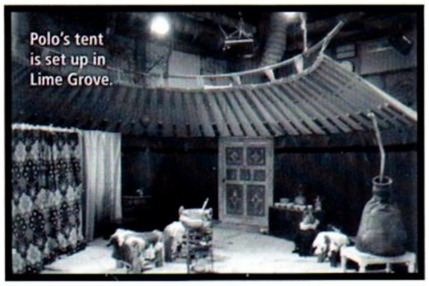

DR WHO · EPISODE ONE · SERIES D · DESIGNER · BARRY NEWBERY · SHEET THREE · ZERO · 28 JANUARY
MONGOLIAN TENT · KEEP FOR SERIES
ROUGH SKETCH
MAKE TWO OFF AS DRAWN ABOVE
one at 28'
one at 12 ft long.
SET
CONSTRUCTION
PAINTERS
ARTISTS
DRAPES
STOCK
SPECIAL MATERIALS
BBC tv DESIGN DEPARTMENT
BARRY NEWBERY
DEREK DODD
DR WHO
SERIES D
EPISODE ①

Sheet Three (above)

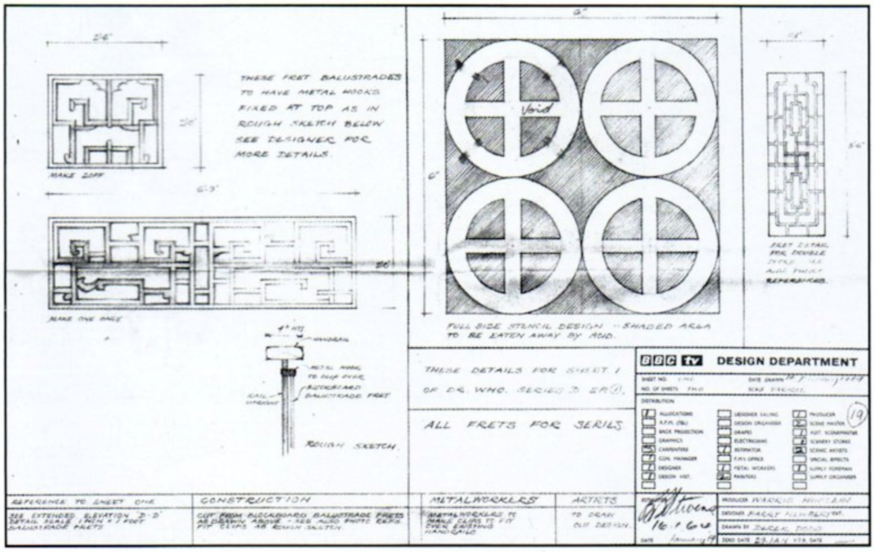
Also dated 10 January 1964, this shows various sketches and elevations of Polo's 'Mongolian Tent'. It has a ten-foot radius and ten interlocking timber sections, the fourth of which includes a door. Three sections are thin trelliswork. Each section has a sloping roof, is four feet wide and nearly ten feet high. Dividing screens for the tent's interior are made from bamboo lashed together at the corners, covered in drapes. In several episodes, this screened-off area served as Ping-Cho's quarters. There's a clear instruction to 'keep for series', and the set would reappear in episodes two, four and five.

Sheet One Detail (right)

Dated 16 January 1964, this smaller sheet shows the fretwork and stencil design to be made for the balustrade outside the Way Station. (No design sheets survive for *The Roof of the World's* two other sets: the Pamir Plain where the Tardis lands, or the Way Station at Lop.) ►


Polo's tent is set up in Lime Grove.

> 'One set uses a flat saved from the first story, where it had been part of the Cave of Skulls.'


THESE FRET BALUSTRADES TO HAVE METAL HOOKS FIXED AT TOP AS IN ROUGH SKETCH BELOW SEE DESIGNER FOR MORE DETAILS
MAKE 2 OFF
FULL SIZE STENCIL DESIGN - SHADED AREA TO BE EATEN AWAY BY ACID
ROUGH SKETCH
THESE DETAILS FOR SHEET 1 OF DR WHO SERIES D SR①
ALL FRETS FOR SERIES
REFERENCE TO SHEET ONE
CONSTRUCTION
METALWORKERS
ARTISTS
BBC tv DESIGN DEPARTMENT

◂ FLOORPLAN

All seven episodes were recorded in the relative confines of Lime Grove Studio D in Shepherd's Bush, west London. Waris' beautifully intact floorplan for *The Roof of the World* shows the layout of the studio, the position of the sets, cameras and microphones. "Can you see how tight it all was?" he gasps.

On the north side, overlooking the studio, is the control room where the production team sat. In the northeastern corner of the studio floor is the Pamir Plain where the episode begins, with the police box standing on rostra. A 90-foot cyclorama runs along the back of this small set, as well as the adjoining set, the Rocky Plateau, where the travellers encounter Tegana and Marco. Both sets employ sandbags covered in sawdust (serving as snow) fringed by a 'floor painting as snow'.

In the northwestern corner stands the canopied, circular Tent, where the travellers rest for the night, and which will be reused in later episodes. The cameras look in through a large opening, with the tent 'door' on the far side.

Dominating the other side of the studio is the elaborate Way Station. It has an exterior courtyard, with 'floor painting as mud' and is surrounded by walls with a 'photo cutout police box' visible through a doorway. This was the first time a photo blow-up TARDIS was used in the series, and it reappeared several times in the 1960s. Here, it saved space and the need to haul the cumbersome police box prop off the Pamir Plain rostra during recording.

A veranda leads to the Way Station interior. This main room is backed by a staircase and has 'floor painting as rugs and rush matting'. The lengthy scene where Marco tells the Doctor of his plans for the TARDIS takes place here. The final scene (the cliffhanger where Tegana says he will poison Marco's water supply) was shot against a simple flat wall on the western edge of the studio.

The important thing to explain now is that the coloured circles represent the four cameras (1 red, 2 green, 3 blue and 4 yellow), while the squarish shapes indicate the three microphone booms (labelled A, B and C). All of these, of course, altered position as the action unfolded throughout the episode. The events were taped in sequence with few recording breaks, as was the norm for BBC drama in the 1960s.

"How these booms and cameras operated side by side was a mathematical exercise," says Waris. "It is now a lost art. I guarantee you there is nobody except us oldies, Herbie Wise and people, who could tell you this, because today's people haven't a clue."

It was essential to plan the camera moves without them crisscrossing one another's cables.

"The cables are the cameras' power supply as well as the picture signal going back to the control room."

Each cable led to an outlet around the studio perimeter (also colour-coded and numbered on Waris' plan).

"Some directors would say, 'Oh but I want Camera 1 over here,' and the crew would say, 'Yeah but you've got to get across four cables to get there.' They used to leave it to their PAs to sort out their muddles. I couldn't do that. I had to plan it myself – for which, I have to tell you, the crew *and* my PA were very grateful. It was part of my training. I would sit at home, looking at the episode, the draft script, and decide which were the most important scenes to justify the use of Camera 1, because he was the most experienced and needed to get most of the work. Camera 4 would be the junior."

Waris drew the bases of the cameras on the floorplan using an old twopenny piece.

"It was exactly the right size, to scale, of the circumference of the camera base."

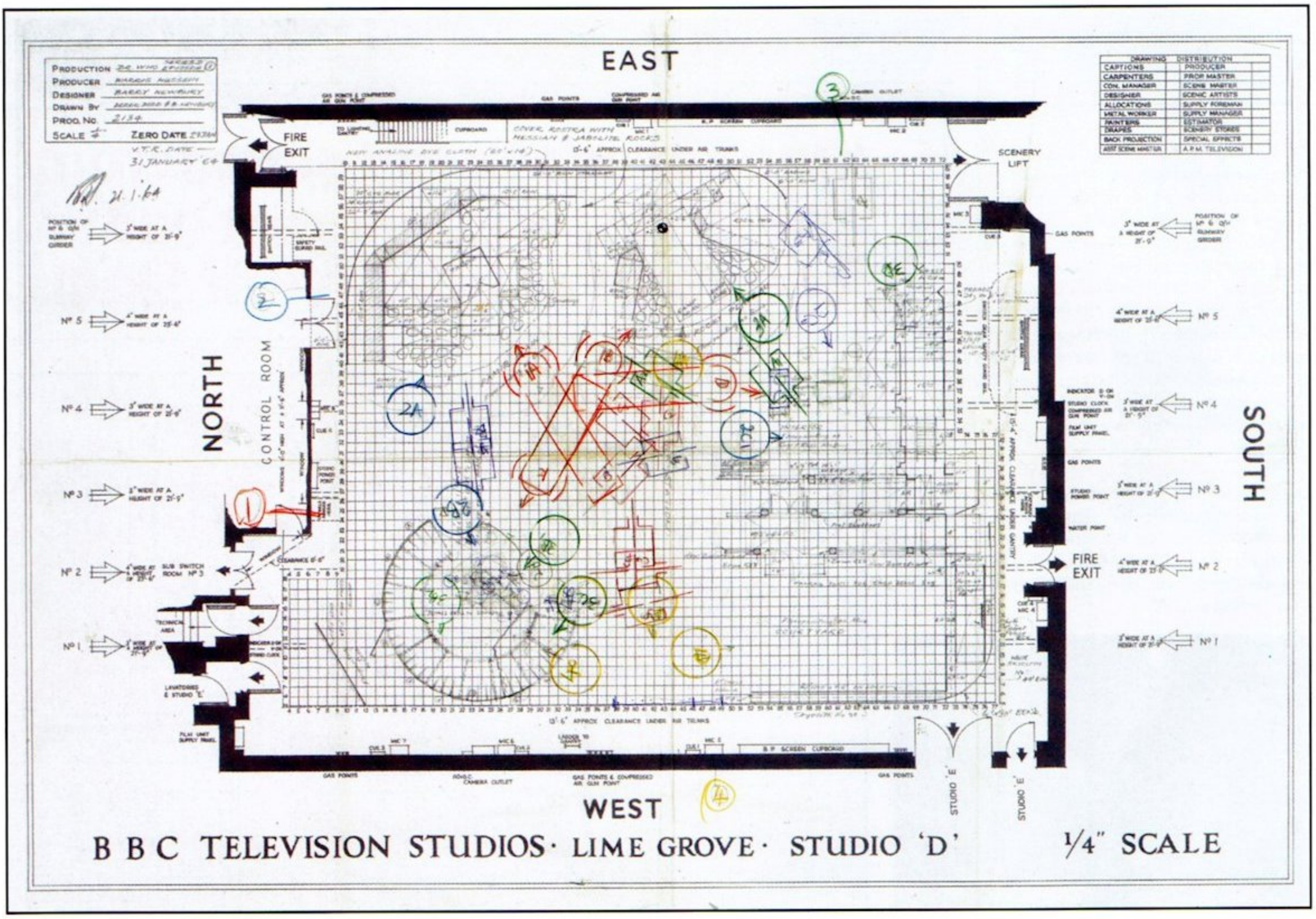
Each coin was numbered and attached to a piece of string leading back to the power outlet.

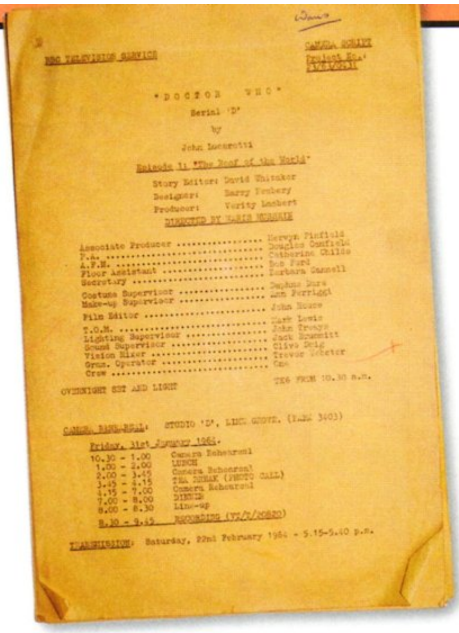
"One year I was given a wonderful birthday present by Ian Goodjohn, who was then my partner. He made me silver discs numbered 1 to 4, each with a little silver cable. It was very inventive of him."

For *The Roof of the World*, Cameras 2 to 4 were pedestal cameras, capable of fairly simple movement. However, the red circles and red oblongs drawn by Waris on the floorplan indicate that Camera 1 was a mole camera, or crane, capable of greater flexibility.

"These involved a cameraman on a seated platform, another operator to pull him up and down and another to push it along, so you've got three people operating it."

Waris notices he used Camera 1 on all four sets, "which means I was probably taking high-angle shots as well, because that was the purpose of a mole. They tried to discourage you from using it in that space. I would have to have a conference with the entire crew to make sure it was OK, because of the extent of the set and how much of the floor we could show."





Waris

BBC TELEVISION SERVICE

CAMERA SCRIPT
Project No.:

"DOCTOR WHO"
Serial 'D'
by
John Lucarotti

Episode 1: "The Roof of the World"

Story Editor: David Whitaker
Designer: Barry Newbery
Producer: Verity Lambert
DIRECTED BY WARIS HUSSEIN

Associate Producer .... Mervyn Pinfield
P.A. .... Douglas Camfield
A.F.M. .... Catherine Childs
Floor Assistant .... Bob Ford
Secretary .... Barbara Cannell
Costume Supervisor .... Daphne Dare
Make-up Supervisor .... Ann Ferriggi
Film Editor .... John Moore
T.O.M. .... Jack Lewis
Lighting Supervisor .... John Treays
Sound Supervisor .... Jack Brummitt
Vision Mixer .... Clive Doig
Grams. Operator .... Trevor Webster
Crew .... One

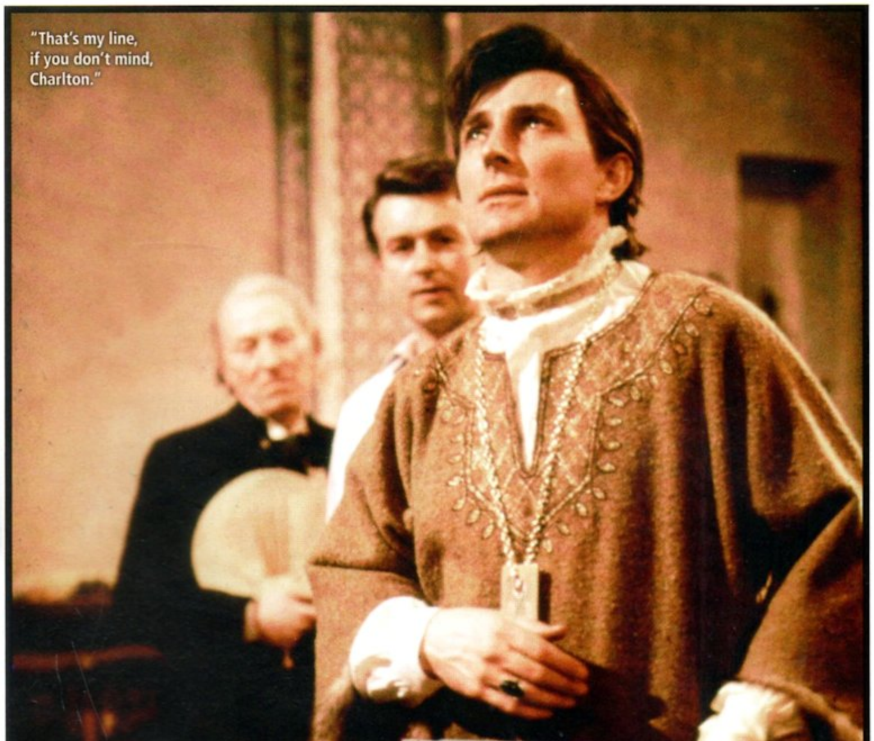
OVERNIGHT SET AND LIGHT
TK6 FROM 10.30 a.m.

CAMERA REHEARSAL: STUDIO 'D', LIME GROVE. (EXT. 3403)

Friday, 31st January 1964.

10.30 - 1.00	Camera Rehearsal
1.00 - 2.00	LUNCH
2.00 - 3.45	Camera Rehearsal
3.45 - 4.15	TEA BREAK (PHOTO CALL)
4.15 - 7.00	Camera Rehearsal
7.00 - 8.00	DINNER
8.00 - 8.30	Line-up
8.30 - 9.45	RECORDING (VT/T/20820)

TRANSMISSION: Saturday, 22nd February 1964 - 5.15-5.40 p.m.



"That's my line, if you don't mind, Charlton."

"How booms and cameras operated side by side was a mathematical exercise."

CAMERA SCRIPT

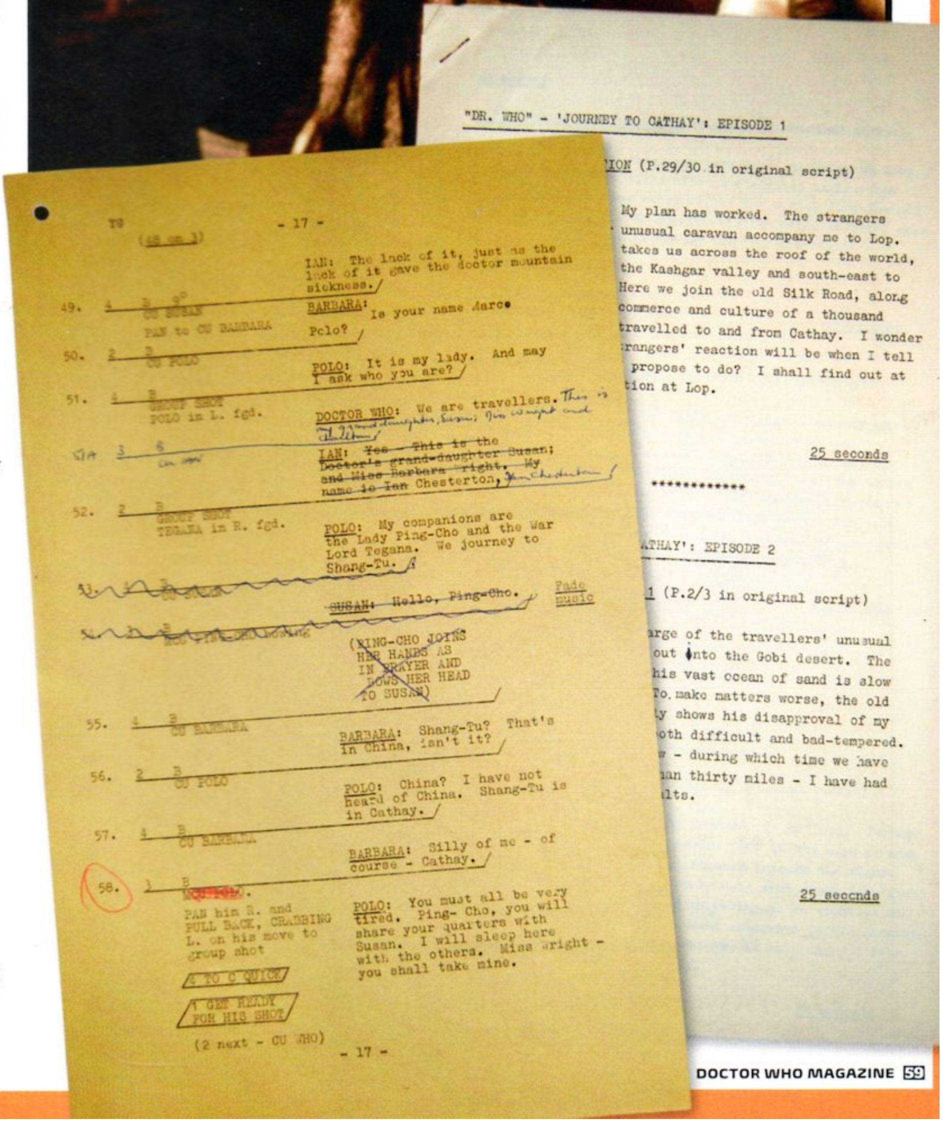
In contrast to some of the later scripts, there are very few handwritten amendments on Waris' camera script. The most striking appear on page 17. A brief exchange between Susan and Ping-Cho is cut, and some lines of dialogue are altered. Originally, Ian was going to introduce himself and his friends, but the line is given to the Doctor, allowing for the running joke of the old man muddling Ian Chesterton's surname.

DOCTOR WHO: We are travellers. This is my granddaughter Susan; Miss Wright and Charlton.
IAN: Chesterton, Ian Chesterton.

As these lines are handwritten on the camera script, Waris explains they must be last-minute alterations "made in the studio on the day during camera rehearsals." And he can't be sure now whose writing it is.

"It's not mine and it's not Verity's [Lambert, the producer]. It may be [script editor] David Whitaker's. I don't think John Lucarotti was there during the recordings. It must have been somebody responsible enough, because I couldn't have arbitrarily cut that myself.

"What this really proves is that we were not inflexible in the studio. Shots could be altered. The episode was all preplanned theoretically but it doesn't necessarily mean we had to follow all those cuts. If for instance I could have achieved something all in one camera move, we would have eliminated five or six shots. You can't second-guess a situation until it's in its three-dimensional form." ►



"DR. WHO" - 'JOURNEY TO CATHAY': EPISODE 1

ION (P.29/30 in original script)

My plan has worked. The strangers
unusual caravan accompany me to Lop.
takes us across the roof of the world,
the Kashgar valley and south-east to
Here we join the old Silk Road, along
commerce and culture of a thousand
travelled to and from Cathay. I wonder
rangers' reaction will be when I tell
propose to do? I shall find out at
tion at Lop.

25 seconds

****

ATHAY': EPISODE 2

1 (P.2/3 in original script)

arge of the travellers' unusual
out into the Gobi desert. The
his vast ocean of sand is slow
To make matters worse, the old
y shows his disapproval of my
oth difficult and bad-tempered.
- during which time we have
an thirty miles - I have had
lts.

25 seconds

TO - 17 -
(48 on 1)

IAN: The lack of it, just as the lack of it gave the doctor mountain sickness./

49. 4 B 9° CU SUSAN
PAN to CU BARBARA
BARBARA: Is your name Marco Polo? /

50. 2 B CU POLO
POLO: It is my lady. And may I ask who you are? /

51. 4 B GROUP SHOT
POLO in L. fgd.
DOCTOR WHO: We are travellers. This is my grand-daughter, Susan; Miss Wright and Charlton /

51A 3 6 CU IAN
IAN: ~~Yes - This is the Doctor's grand-daughter Susan; and Miss Barbara Wright. My name is Ian~~ Chesterton, Ian Chesterton /

52. 2 B GROUP SHOT
TEGANA in R. fgd.
POLO: My companions are the Lady Ping-Cho and the War Lord Tegana. We journey to Shang-Tu. /

~~53. 4 B CU SUSAN~~
~~SUSAN: Hello, Ping-Cho.~~ / Fade music

~~54. 3 B MCU PING-CHO BOWING~~
~~(PING-CHO JOINS HER HANDS AS IN PRAYER AND BOWS HER HEAD TO SUSAN)~~ /

55. 4 B CU BARBARA
BARBARA: Shang-Tu? That's in China, isn't it? /

56. 2 B CU POLO
POLO: China? I have not heard of China. Shang-Tu is in Cathay. /

57. 4 B CU BARBARA
BARBARA: Silly of me - of course - Cathay. /

58. 3 B ~~MCU POLO~~.
PAN him R. and PULL BACK, CRABBING L. on his move to group shot
POLO: You must all be very tired. Ping- Cho, you will share your quarters with Susan. I will sleep here with the others. Miss Wright - you shall take mine.

4 TO C QUICK
1 GET READY FOR HIS SHOT

(2 next - CU WHO)

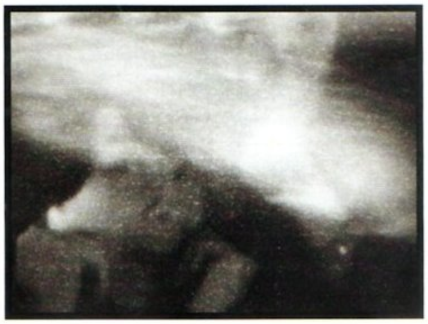
- 17 -

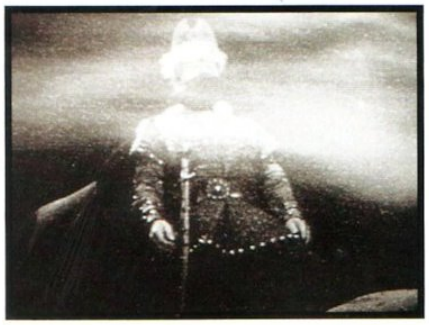
◂ EPISODE 2

The Singing Sands

RECORDED Friday 7 February 1964
at Lime Grove Studio D
TRANSMITTED BBC tv, Saturday 29 February 1964

STORYLINE Marco Polo's caravan makes slow progress across the Gobi desert. Susan and Ping-Cho's friendship develops and they follow Tegana out into the moonlit night, unaware that a sandstorm is approaching. Ian and Barbara panic for the girls' safety but Tegana brings them back. The Doctor, in a sulk, sleeps through the crisis. Tegana sabotages all but one of the water gourds and Marco, fearing a bandit attack, diverts the caravan to an oasis almost a week's journey north. As the travellers weaken with thirst, Tegana rides ahead to the oasis but has no intention of returning with water.





"For the sandstorm, an ingenious man came up with the idea of using pictorial interference."

FLOORPLAN

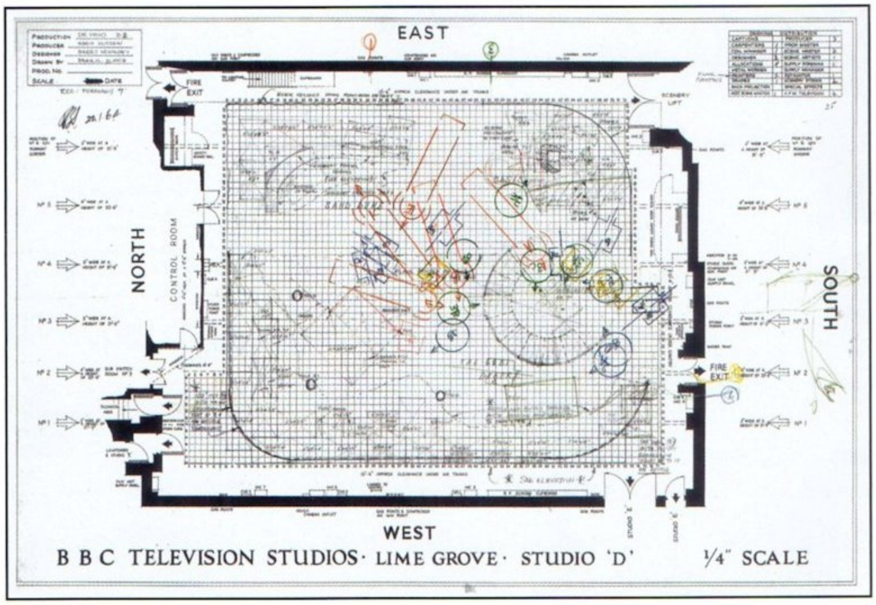
On 7 February 1964, Lime Grove Studio D was transformed, temporarily, into the Gobi desert. Waris' floorplan shows more than half of the floor space engulfed by the desert set, with the Mongolian Tent erected towards the south (again with a screened area for Ping-Cho's quarters). To the north the focus is on a "hired cart" with a large awning. This expanse is backed by a massive 100ft curved cyclorama. The dunes go right up to the backdrop and are created from rostra and blocks covered with hessian and sawdust. The floor is painted as sand.

Waris notes that "the sets go right up to the edge. I have to give credit to the designer Barry Newbery - he used every single inch of space in a very small facility. Also to John Treays, who was a very good lighting supervisor. We were privileged to get him. If he'd done a poor job, that cyc at the back would have looked ghastly. He had to light it to make it look distant."

Treays also had to create the effect of moonlight. In the northeastern corner is a separate dune set for the sandstorm scenes involving Susan, Ping-Cho and Tegana. The action takes place at night so the set is backed by a simple "black velours hung maximum height." The red marking (1C) shows that Waris used solely Camera 1 (a flexible mole) for all the action here.

A small oasis set, only needed for the final scene with Tegana, is built in the southeastern corner. The 'oasis' itself is represented by a 'jablite well'. Only Camera 3 was used on this set.

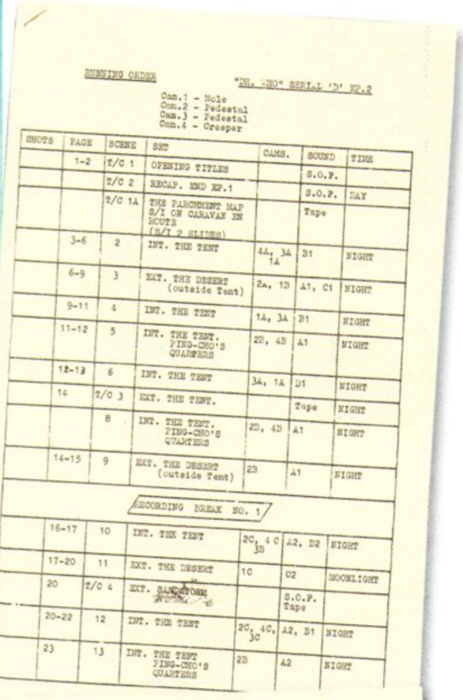
Waris is pleased to see on the script's running order that he had a variety of cameras at his disposal. Camera 1 was a mole ("As you could crane up or down, it was useful for the sandstorm"), 2 and 3 were pedestals, while Camera 4 was a creeper. "That's fabulous," he says. "You had to ask for a creeper. It wasn't normally provided. It had to be pushed rather like a trolley by a guy behind with another man sitting on a low platform while the camera looks up or along at floor level. So if I wanted dramatic shots looking up at people, the designer had to provide you with a ceiling piece in the set, or something to stop you shooting into the lights. Looking here, the creeper was nearly always used in the tent, which had a canopy" - during the intimate exchanges between Ping-Cho and Susan.



CREATING A SANDSTORM

Although the paperwork indicates some effects were filmed at Ealing, Waris recalls that the sandstorm was mostly achieved in Lime Grove. "An ingenious man came up with the idea of putting on pictorial interference. We had a TV monitor that went all speckled - that was the effect we put onto the image we were shooting. And we had a wind machine standing by to blow the cast's clothes, while they acted as if there was a sandstorm - but there was no sand in the studio. It was all speckled images. That's the sort of innovation we prided ourselves in.

"It's a miracle that those images convinced rather than being laughable. If you were to watch it objectively, you'd think, 'Jesus, how the hell...?' It's like putting elastic and string together. I'm not putting it down, but when I think of what's going on today with CGI... One of the things I'm so grateful for is the knowledge I gleaned back then. It goes right into your bones." ▸



RUNNING ORDER

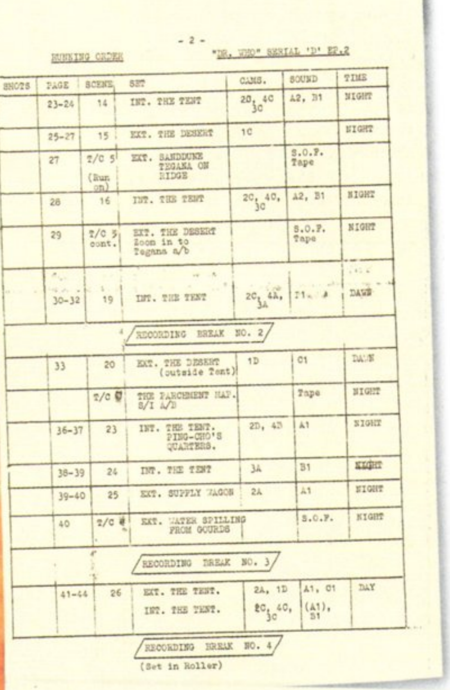
"DR. WHO" SERIAL 'D' EP.2

Cam.1 - Mole
Cam.2 - Pedestal
Cam.3 - Pedestal
Cam.4 - Creeper

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	1-2	T/C 1	OPENING TITLES		S.O.F.	
		T/C 2	RECAP. END EP.1		S.O.F.	DAY
		T/C 1A	THE PARCHMENT MAP S/I ON CARAVAN EN ROUTE (S/I 2 SLIDES)		Tape	
	3-6	2	INT. THE TENT	4A, 3A 1A	B1	NIGHT
	6-9	3	EXT. THE DESERT (outside Tent)	2A, 1B	A1, C1	NIGHT
	9-11	4	INT. THE TENT	1A, 3A	B1	NIGHT
	11-12	5	INT. THE TENT. PING-CHO'S QUARTERS	2B, 4B	A1	NIGHT
	12-13	6	INT. THE TENT	3A, 1A	D1	NIGHT
	14	T/C 3	EXT. THE TENT.		Tape	NIGHT
		8	INT. THE TENT. PING-CHO'S QUARTERS	2D, 4D	A1	NIGHT
	14-15	9	EXT. THE DESERT (outside Tent)	2B	A1	NIGHT

RECORDING BREAK NO. 1

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	16-17	10	INT. THE TENT	2C, 4 C 3D	A2, D2	NIGHT
	17-20	11	EXT. THE DESERT	1C	C2	MOONLIGHT
	20	T/C 4	EXT. SANDSTORM		S.O.F. Tape	
	20-22	12	INT. THE TENT	2C, 4C, 3C	A2, B1	NIGHT
	23	13	INT. THE TENT PING-CHO'S QUARTERS	2B	A2	NIGHT



- 2 -

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.2

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	23-24	14	INT. THE TENT	2D, 4C 3C	A2, B1	NIGHT
	25-27	15	EXT. THE DESERT	1C		NIGHT
	27	T/C 5 (Run on)	EXT. SANDDUNE TEGANA ON RIDGE		S.O.F. Tape	
	28	16	INT. THE TENT	2C, 4C, 3C	A2, B1	NIGHT
	29	T/C 5 cont.	EXT. THE DESERT Zoom in to Tegana a/b		S.O.F. Tape	NIGHT
	30-32	19	INT. THE TENT	2C, 4A, 3A	[illegible]	DAWN

RECORDING BREAK NO. 2

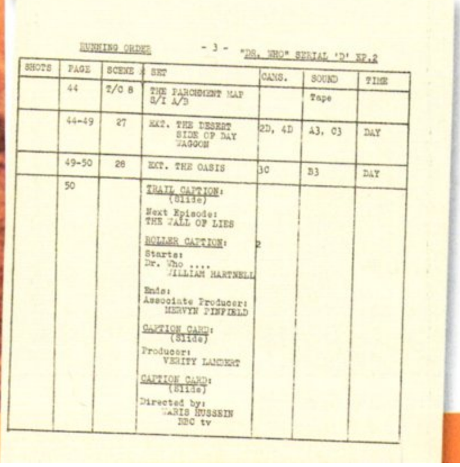
SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	33	20	EXT. THE DESERT (outside Tent)	1D	C1	DAWN
		T/C [illegible]	THE PARCHMENT MAP. S/I A/B		Tape	NIGHT
	36-37	23	INT. THE TENT. PING-CHO'S QUARTERS.	2D, 4D	A1	NIGHT
	38-39	24	INT. THE TENT	3A	B1	NIGHT
	39-40	25	EXT. SUPPLY WAGON	2A	A1	NIGHT
	40	T/C [illegible]	EXT. WATER SPILLING FROM GOURDS		S.O.F.	NIGHT

RECORDING BREAK NO. 3

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	41-44	26	EXT. THE TENT. INT. THE TENT.	2A, 1D 2C, 4C, 3C	A1, C1 (A1), B1	DAY

RECORDING BREAK NO. 4

(Set in Roller)



RUNNING ORDER - 3 - "DR. WHO" SERIAL 'D' EP.2

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
	44	T/C 8	THE PARCHMENT MAP S/I A/B		Tape	
	44-49	27	EXT. THE DESERT SIDE OF DAY WAGGON	2D, 4D	A3, C3	DAY
	49-50	28	EXT. THE OASIS	3C	B3	DAY
	50		TRAIL CAPTION: (Slide) Next Episode: THE WALL OF LIES ROLLER CAPTION: Starts: Dr. Who .... WILLIAM HARTNELL Ends: Associate Producer: MERVYN PINFIELD CAPTION CARD: (Slide) Producer: VERITY LAMBERT CAPTION CARD: (Slide) Directed by: WARIS HUSSEIN BBC tv	2		

~~DOCTOR WHO: Having stolen my ship, Polo forced us to accompany him on his journey from Lop. It was not a prospect which appealed to me for ahead of us lay the Gobi desert - a vast ocean of sand which rolls endlessly away in every direction. To make matters worse, our progress was slow because the hot sun made travelling between mid-morning and mid-afternoon impossible. And when we made camp at the end of the third day, we had only covered about thirty miles.~~

BARBARA: (O.V.) Although we were all very tired, progress was good that day and the caravan covered fifteen miles before Marco gave the order to set up camp for the night.

IAN: (V.O.) Desperately, Marco turned the caravan north towards the oasis. In the first twenty-four hours, we covered twenty miles; in the second, fifteen; the third, ten. The fourth day's total was eight. On the morning of the fifth day, we travelled only two miles before it became too hot to journey on.

SCRIPT DOCTORS

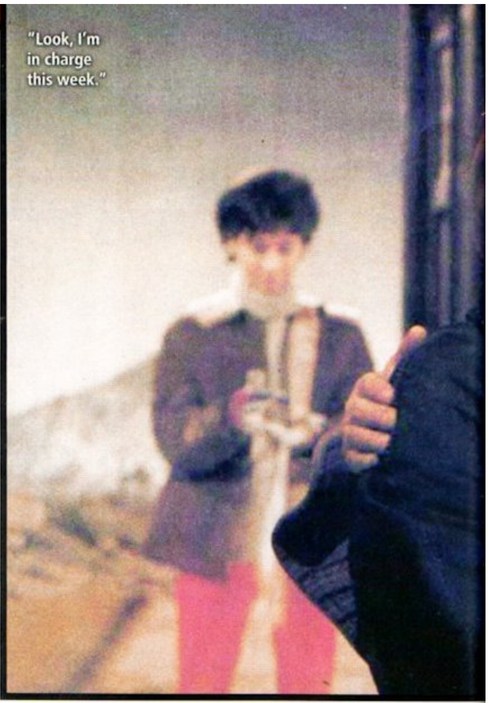
For *The Singing Sands*, Waris has kept not only the yellow camera script, but earlier drafts including the rehearsal script. The first difference that leaps out is that the Parchment Map sequences, showing the caravan's progress, weren't originally narrated by Marco Polo. Instead we'd have heard the voiceover musings of the Doctor, Barbara and Ian. The length and wording are roughly the same, but this would have given the drama a markedly different flavour.

Waris explains the reasons for making it just Polo: "On the practical front we had to pre-film all of these sequences, so it was easier to get one actor to come and do it all, rather than a whole lot of other people standing around doing their bits. And it worked better on an aesthetic level. Otherwise you'd be getting into all these people's minds. The idea is that it's Marco Polo's diary. It's *his* encounter with these strange people. It personalises it."

The strangest aspect of this second episode, as televised, has to be that it barely features the Doctor. He manages to sleep through the sandstorm while his granddaughter is in mortal peril, and he appears only briefly towards the end, utters two lines, then collapses from heat exhaustion.

The earlier scripts show the Doctor fully involved in the action. Waris can't remember the specifics, but hastily scribbled changes on the rehearsal script support the assumption that William Hartnell fell ill very late in the day and had to be almost entirely written out of *The Singing Sands*. He must have missed the rehearsals (3-6 February) but felt well enough to attend the recording (Friday 7 February) and make a tiny contribution on screen.

So what did viewers never see? For Scene 3, John Lucarotti had written a charming interlude for the Doctor and Susan outside the main tent. Gazing up at the night sky, they lament the fact that Marco has seized the TARDIS as a gift for the Khan.


"Look, I'm in charge this week."

SUSAN: He doesn't know we're from another time. He thinks we're from some distant country –

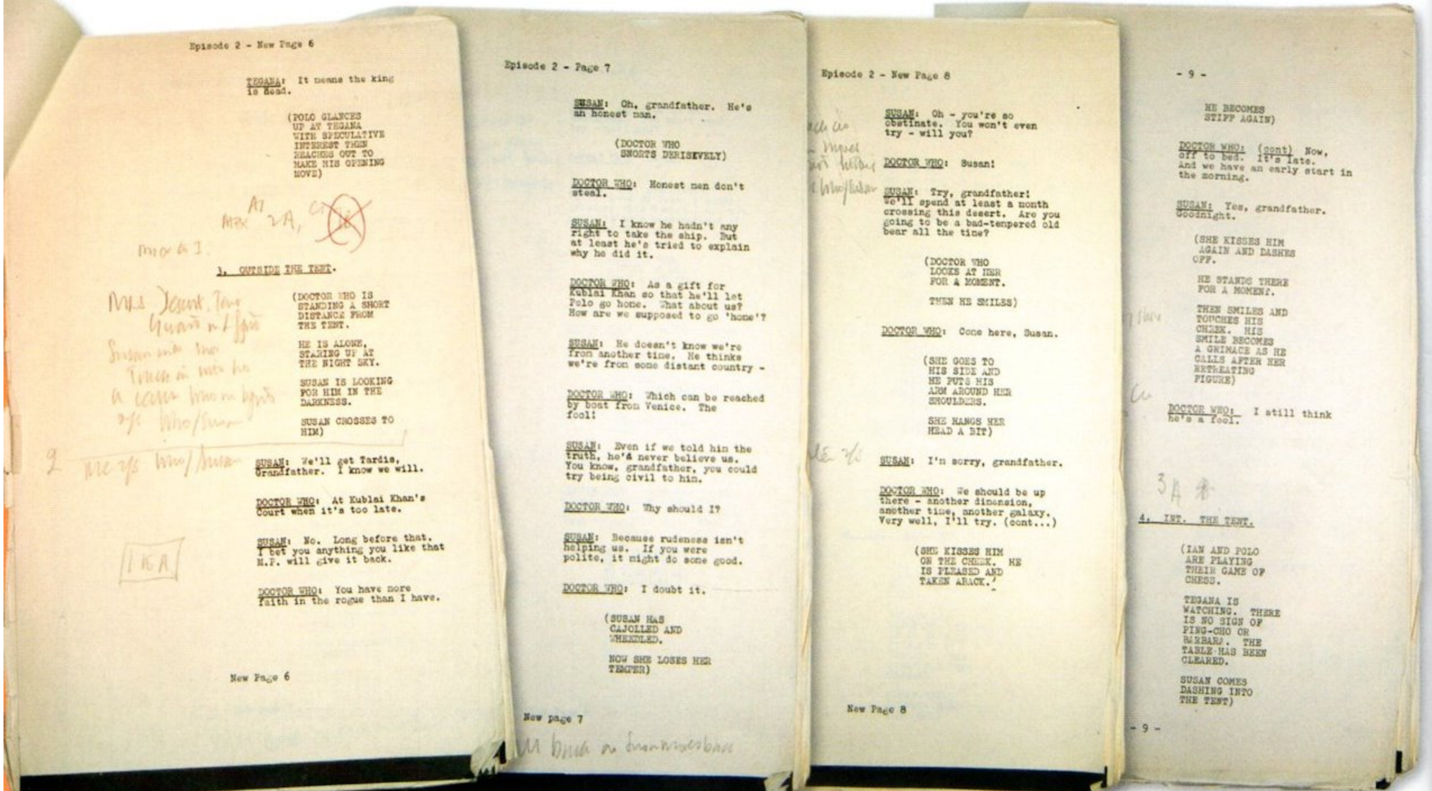
DOCTOR WHO: Which can be reached by boat from Venice. The fool!

Susan berates him for his obstinacy and rudeness:

SUSAN: Are you going to be a bad-tempered bear all the time?

DOCTOR WHO: We should be up there – another dimension, another time, another galaxy...

The scene concludes on an affectionate note as she kisses him goodnight.


Episode 2 - New Page 6

TEGANA: It means the king is dead.

(POLO GLANCES UP AT TEGANA WITH SPECULATIVE INTEREST THEN REACHES OUT TO MAKE HIS OPENING MOVE)

A1 2A

3. OUTSIDE THE TENT.

(DOCTOR WHO IS STANDING A SHORT DISTANCE FROM THE TENT.

HE IS ALONE, STARING UP AT THE NIGHT SKY.

SUSAN IS LOOKING FOR HIM IN THE DARKNESS.

SUSAN CROSSES TO HIM)

SUSAN: We'll get Tardis, Grandfather. I know we will.

DOCTOR WHO: At Kublai Khan's Court when it's too late.

SUSAN: No. Long before that. I bet you anything you like that M.P. will give it back.

DOCTOR WHO: You have more faith in the rogue than I have.

New Page 6

Episode 2 - Page 7

SUSAN: Oh, grandfather. He's an honest man.

(DOCTOR WHO SNORTS DERISIVELY)

DOCTOR WHO: Honest men don't steal.

SUSAN: I know he hadn't any right to take the ship. But at least he's tried to explain why he did it.

DOCTOR WHO: As a gift for Kublai Khan so that he'll let Polo go home. What about us? How are we supposed to go 'home'?

SUSAN: He doesn't know we're from another time. He thinks we're from some distant country -

DOCTOR WHO: Which can be reached by boat from Venice. The fool!

SUSAN: Even if we told him the truth, he'd never believe us. You know, grandfather, you could try being civil to him.

DOCTOR WHO: Why should I?

SUSAN: Because rudeness isn't helping us. If you were polite, it might do some good.

DOCTOR WHO: I doubt it.

(SUSAN HAS CAJOLLED AND WHEEDLED.

NOW SHE LOSES HER TEMPER)

New page 7

Episode 2 - New Page 8

SUSAN: Oh - you're so obstinate. You won't even try - will you?

DOCTOR WHO: Susan!

SUSAN: Try, grandfather! We'll spend at least a month crossing this desert. Are you going to be a bad-tempered old bear all the time?

(DOCTOR WHO LOOKS AT HER FOR A MOMENT.

THEN HE SMILES)

DOCTOR WHO: Come here, Susan.

(SHE GOES TO HIS SIDE AND HE PUTS HIS ARM AROUND HER SHOULDERS.

SHE HANGS HER HEAD A BIT)

SUSAN: I'm sorry, grandfather.

DOCTOR WHO: We should be up there - another dimension, another time, another galaxy. Very well, I'll try. (cont...)

(SHE KISSES HIM ON THE CHEEK. HE IS PLEASED AND TAKEN ABACK.

New Page 8

- 9 -

HE BECOMES STIFF AGAIN)

DOCTOR WHO: (cont) Now, off to bed. It's late. And we have an early start in the morning.

SUSAN: Yes, grandfather. Goodnight.

(SHE KISSES HIM AGAIN AND DASHES OFF.

HE STANDS THERE FOR A MOMENT.

THEN SMILES AND TOUCHES HIS CHEEK. HIS SMILE BECOMES A GRIMACE AS HE CALLS AFTER HER RETREATING FIGURE)

DOCTOR WHO: I still think he's a fool.

3A

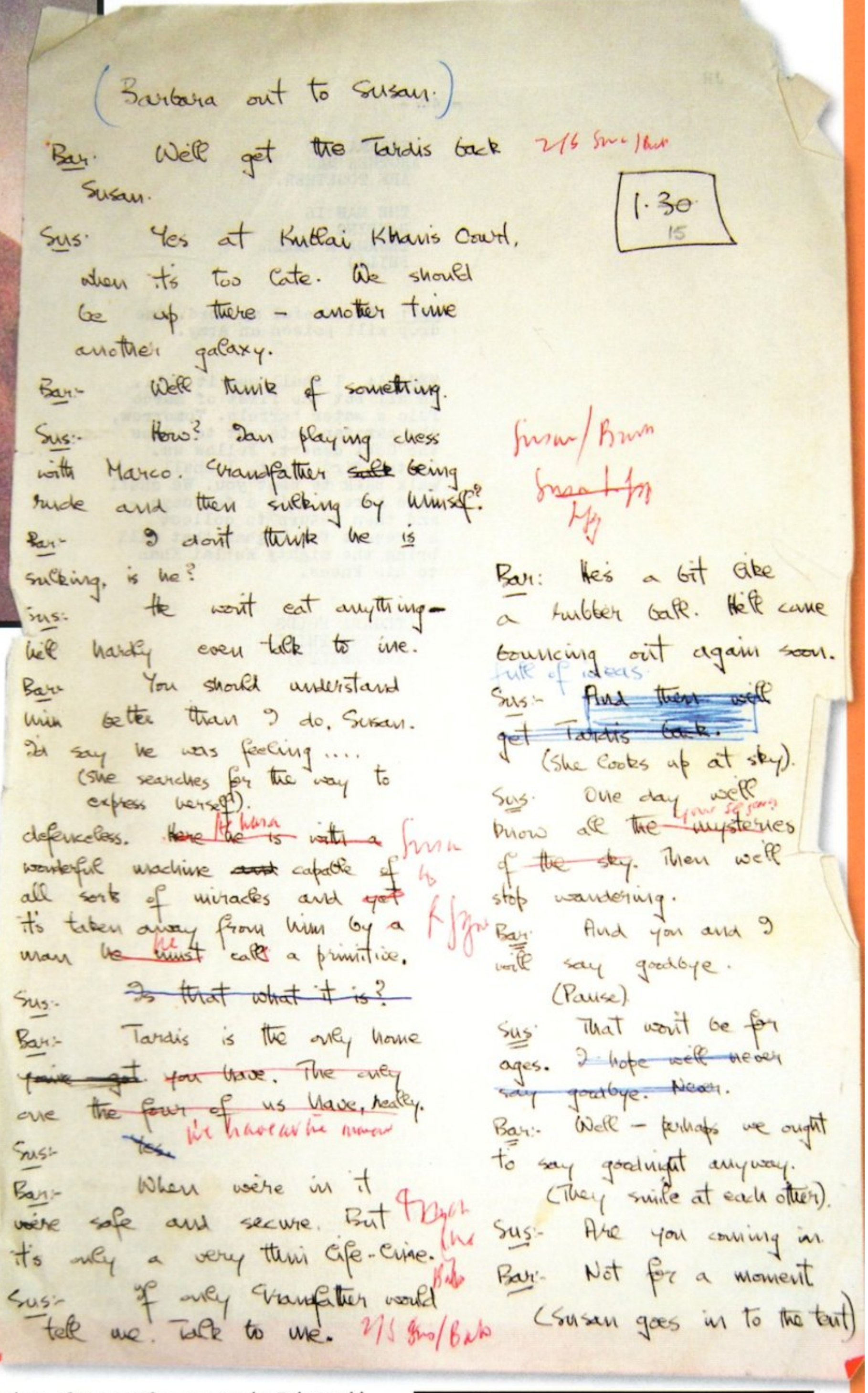
4. INT. THE TENT.

(IAN AND POLO ARE PLAYING THEIR GAME OF CHESS.

TEGANA IS WATCHING. THERE IS NO SIGN OF PING-CHO OR BARBARA. THE TABLE HAS BEEN CLEARED.

SUSAN COMES DASHING INTO THE TENT)

- 9 -



(Barbara out to Susan.)

Bar. We'll get the Tardis back Susan. 2/S Sus/Bar

1.30
15

Sus. Yes at Kublai Khan's Court, when it's too late. We should be up there – another time another galaxy.

Bar:- We'll think of something.

Sus:- How? Ian playing chess with Marco. Grandfather ~~sulk~~ being rude and then sulking by himself?

Susan/Barb

[illegible]

Bar:- I don't think he is sulking, is he?

Sus:- He won't eat anything – he'll hardly even talk to me.

Bar You should understand him better than I do, Susan. I'd say he was feeling .... (She searches for the way to express herself). defenceless. ~~Here he is with a~~ He has a wonderful machine ~~and~~ capable of all sorts of miracles and ~~yet~~ it's taken away from him by a man ~~he must~~ we call a primitive.

[illegible]

Sus:- ~~Is that what it is?~~

Bar:- Tardis is the only home ~~you've got~~. ~~you have. The only one the four of us have, really.~~ We have at the moment

Sus:- ~~Yes.~~

Bar:- When we're in it we're safe and secure. But it's only a very thin life-line.

[illegible]

Sus:- If only Grandfather would tell me. Talk to me. 2/S Sus/Barb

Bar: He's a bit like a rubber ball. He'll come bouncing out again soon. full of ideas

Sus:- ~~And then we'll get Tardis back.~~

(She looks up at sky).

Sus. One day we'll know all the ~~mysteries~~ your seasons of ~~the sky~~. Then we'll stop wandering.

Bar. And you and I will say goodbye.

(Pause)

Sus. That won't be for ages. ~~I hope we'll never say goodbye. Never.~~

Bar:- Well – perhaps we ought to say goodnight anyway.

(They smile at each other).

Sus:- Are you coming in.

Bar:- Not for a moment

(Susan goes in to the tent)

'The scribbled changes support the assumption that Hartnell fell ill.'

In the transmitted episode, the whole scene was reworked as an exchange between Susan and Barbara. It's also set outside the tent, conveys much the same sentiment and frustration, but informs the viewer that the unseen Doctor is sulking, hardly eating or talking. Rather wonderfully, a page of foolscap survives with all this new dialogue jotted down.

"Given the last-minute nature, this has to be David Whitaker's handwriting," says Waris.

Later, the Doctor was, of course, meant to be fully involved in the sandstorm. His lines (panicking about Susan's safety and his fury at Marco) were either dropped or given to Barbara. And Scene 22 was excised altogether, a red line deleting it from the rehearsal script. It depicted the Doctor, Ian and Barbara relaxing on stools outside the tent.

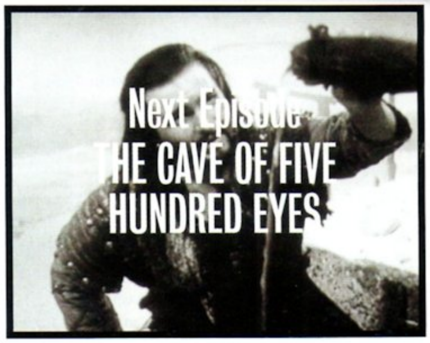
DOCTOR WHO: Do you know what I'd enjoy? One of your earthly weaknesses. A pipe.
IAN: I thought you'd lost it. [This is a reference back to *The Cave of Skulls*.]
DOCTOR WHO: I have others in the ship.

They discuss whether Marco will let the Doctor go inside the TARDIS, and he reveals he needs at least three days to repair the faulty circuit.

Fans often flinch at the use of 'Doctor Who' for the character's name, but in the rehearsal script he is actually referred to as 'Doctor Who' in dialogue. In this scene (22), Ian says, "That's too risky, Barbara. If Doctor Who were caught, Polo would most certainly confiscate the key." And earlier, in Scene 19, Marco is telling people to search for Susan and Ping-Cho, "each of us in a different direction... Doctor Who to the West, and I shall take the North." The 'Who' was dropped by camera script stage.

These scripts are festooned with Waris' own jottings – in pencil and ink. He usually wrote in pencil in advance at home and made red pen notes during rehearsals. And he's tickled to see: "I used to do drawings – a lot of bouffant hairdos!" **DWM**

Next time: We look at the third and fifth episodes of *Marco Polo*, with more commentary from Waris Hussein.


Next Episode
THE CAVE OF FIVE HUNDRED EYES

THE FACT OF FICTION

The Androids of Tara

The Doctor and Romana have been tasked with finding the six segments of the Key to Time. With three in the bag, they head to Tara for the fourth...

FEATURE BY **ALAN BARNES**

Castles and citadels, princes and princesses are all over Season 16, the 26-parter that documents the Doctor's hunt for the lost parts of the mystical Key to Time at the behest of the magical White Guardian. *The Androids of Tara*, then, is the epitome of the season's approach – a run of adventures that pushes *Doctor Who* in the direction of 'fairytales with sci-fi trappings', as opposed to its normal 'sci-fi with fairy dust' approach. Indeed – bar the regular characters and the odd crack of an electro-rapier, it contains no sci-fi elements at all after the end of Part Three, with the destruction of the last of its androids.

But then, we know full well that *Tara* is simply a point-for-point reworking of Anthony Hope's Ruritanian fantasy *The Prisoner of Zenda* – isn't it? Certainly, this *Fact of Fiction* points out all those points, but it's worth considering, too, those parts of *Zenda*'s text that *Tara* doesn't duplicate – specifically, well, the whole *point* of the original novel. Because if *The Prisoner of Zenda* is *about* anything, it's about the fact that duty and decency forbid Princely double Rudolf Rassendyll doing anything about his raging pash for the noble Princess Flavia, and she likewise. It's a *Brief Encounter* 'thwarted love' scenario, pretty much; so it's significant that companion Romana doesn't fall head-over-heels for Prince Reynart, and *vice versa*; and that with order restored, she doesn't depart sadly, compelled by her duty to the Guardian to resume the quest.

Too grown-up for *Doctor Who*, in 1978? Perhaps; it seems inconceivable that wouldn't be the endpoint now, if the latterday show were to attempt a *Zenda* pastiche. But in 1978, *Doctor Who* had far more adult priorities to be getting on with – namely, the TARDIS travellers' imminent date with a giant squid monster. Now *there's* romantic...!

Part One

FIRST BROADCAST: 25 NOVEMBER 1978

In the TARDIS, Doctor Who (Tom Baker) is losing a game of chess to his robot dog, K9 (voiced by John Leeson).

■ Using archaic 'descriptive notation', the Doctor moves his rook to bishop's four. "I saw Capablanca make that move against Alekhine in 1927," he claims. Very possibly, he did – in Buenos Aires, when reigning World Chess champion José Raúl Capablanca y Graupera (1888-1942), Cuba's so-called 'Human Chess Machine', was challenged for his title by his Russian arch-rival Alexander Alexandrovich Alekhine (1892-1946). Circa 29 November, in the 67th move of the deciding 34th game, Capablanca indeed played R-B4; but K9 is quite correct in his insistence that Capablanca went on to lose the game – resigning on the 82nd move, thereby surrendering his crown to Alekhine.

■ "King to knight's two," counters K9 – little knowing that a castle, a bishop, a King and a knight will all feature in the TARDIS travellers' immediate future...!

Companion Romana (Mary Tamm) enters, urging the Doctor to resume their half-completed quest for the six segments of the Key to Time.

■ Romana is wearing the white dress seen in season opener *The Ribos Operation* (1978).

■ The TARDIS travellers are said to have enjoyed three other adventures since their previous televised excursion, *The Stones of Blood* (1978) – as recounted in: firstly, David A McIntee's novel *The Shadow of Weng-Chiang* (Virgin Publishing, 1996), in which the Tracer mistakenly leads them to Shanghai in 1937; then in Dave Stone's novel *Heart of TARDIS* (BBC Books, 2000), in which they're distracted from their quest by a Time Lord and a distress call from UNIT; and finally, in Peter Anghelides' *Companion Chronicles* audio *Ferril's Folly* (Big Finish Productions, 2011), in which yet another diversion brings them to an astronomical observatory in Norfolk in 2011.

The trouble with chess is that it's all so predictable...

Setting the Tracer into the console, Romana materialises the TARDIS – landing in a peaceful wood on the Earth-like planet Tara. While Romana changes into a more suitable outfit...

■ Mary Tamm rejected costume designer Doreen James' original, tweedy outfit, and worked with her to develop an alternative.

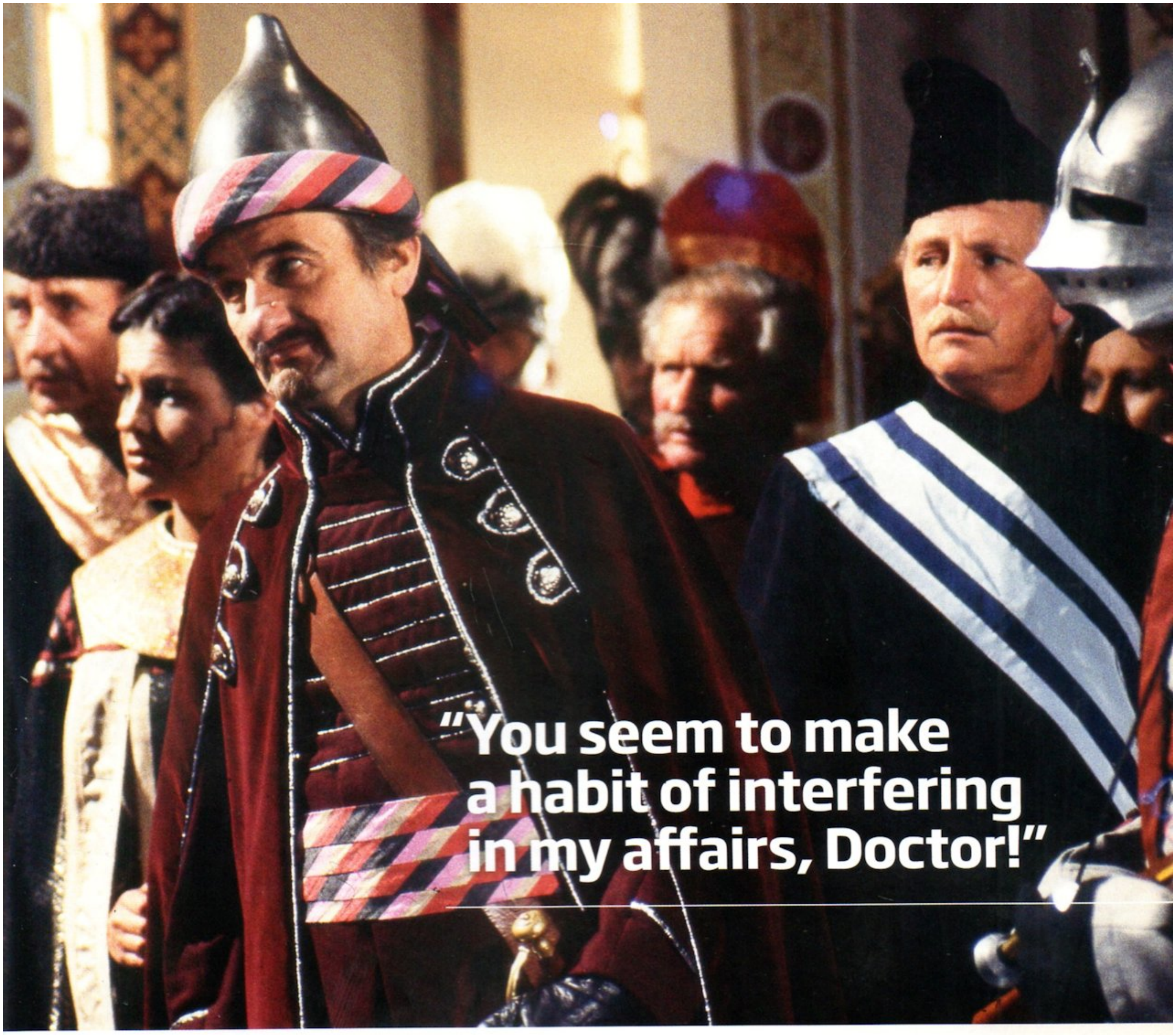
■ In David Fisher's own audiobook adaptation (2012), Romana's outfit is labelled, specifically, 'Taran hunting apparel – as worn on Court hunts'.

... the Doctor fetches an old fishing rod from a cupboard in the Control Room.

■ On screen, nothing more than a view of some treetops prompts the Doctor's fishing trip – but in both Terrance Dicks' Target Books novelisation (1980) and Fisher's later audiobook, the TARDIS scanner offers up a view of the river, turning the Time Lord's mind to angling.

■ There's more than a gas mask and a bunch of fake flowers in the cupboard; in Dicks' retelling, it contains 'a medieval battle-axe and a partially-dismantled Martian sonic cannon' – an example of the latter having featured in *The Ice Warriors* (1967).

■ "Last time I used this," the Doctor recalls, pulling out his rod, "I was with Izaak Walton..." – sometime in the 17th century, we presume, when fishing hobbyist Walton (circa 1594-1683) compiled ►



"You seem to make a habit of interfering in my affairs, Doctor!"

ESSENTIAL INFO

■ The fourth of the six stories making up the Doctor's season-long quest for the six scattered segments of the fabulous Key to Time ought to have been a revisionist retelling of an historical legend (possibly Robin Hood) from the typewriter of three-times *Z Cars* writer Ted Lewis (1940-82), whose Northern gangland novel *Jack's Return Home* (1970) was adapted for the big screen as *Get Carter* (1971). Just one single episode was delivered, however, before Lewis' script was dropped – its author's heavy drinking a contributory factor, supposedly.

■ On Friday 26 May 1978, at exceptionally short notice, script editor Anthony Read hired Robert Holmes and David Fisher to write two further stories for the season – allocating them the fourth and as-yet-uncommissioned fifth serial respectively. Holmes' scripts had all arrived by Thursday 15 June – but Serial 5D's director, TV veteran (but *Doctor Who* newcomer) Michael Hayes baulked at the prospect of realising the giant squid central to Holmes' *The Horror of the Swamp* (later *The Power of Kroll*). Producer Graham Williams was persuaded to swap it for Fisher's *The Androids of Zenda* – which, as its provisional title implied, drew heavily on a literary source: Anthony Hope's adventure novel *The Prisoner of Zenda* (1894).

■ Fisher's four episodes were all available in draft form by Friday 23 June – but with the first of its two two-day Television Centre studio sessions scheduled for Monday 14 and Tuesday 15 August, little time remained for pre-production. Five days' location filming was deemed necessary. Leeds Castle in Kent was selected as the ideal stand-in for Fisher's fairytale Castle Gracht, and its surrounding estate – but, on Monday 17 July, the Castle was to be the venue for a crucial political summit between the Foreign Ministers of Egypt and Israel, chaired by US Secretary of State Cyrus Vance. *Doctor Who* had to wait another week to film, between Monday 24 and Friday 28 July – with a night shoot on the castle moat on the Wednesday.

David Fisher.

■ TARDIS, Android Surgery, Palace, Cell and various Dungeon scenes were completed during the first studio session; Coronation Room and Ante Chamber scenes, plus Great Hall, Hunting Lodge, Tunnel, Pavilion and various Corridor sequences, were then recorded over Monday 28 and Tuesday 29 August.

■ With an unprecedented four roles for the late Mary Tamm – as Romana, her doppelgänger Princess Strella, and the android versions of both – *The Androids of Tara* ranked 98th (of 241) in **DWM**'s *First 50 Years* poll of 2013.

◄ multiple editions of his most famous work, *The Complete Angler; Or, The Contemplative Mans Recreation* (originally 1653).

Outside the TARDIS, the Doctor instructs Romana to locate the fourth segment, while he goes fishing – insisting that he's entitled to 50 years' rest.

■ "Fishing? What's fishing?" asks Romana. In the first draft script, she presumed it another of the Doctor's 'stupid Earth sports' - a callback to the "Anyone for tennis?" routine in Part One of Fisher's *The Stones of Blood*.

■ The sport, claims the Doctor, is "an art, worthy of the knowledge and practice of a wise man" - a slight misquote from Walton's *Complete Angler*, in which (in its original edition) an enthusiastic 'Piscator' commends his hobby thus: '... 'tis an Art; and worthy the knowledge and practice of a wise, and a serious man.'

■ Romana doubts the veracity of the Doctor's claim that section 93, paragraph two of the laws governing Time Lords permits him 50 years' rest after a journey of 400 years and 12 parsecs. In Fisher's audiobook, she's reminded of how her tutor at the Academy had warned her that the Doctor was 'as slippery as a basket of Tellurian toads...'

Leaving the Doctor beside a riverbank...

■ In the Target telling, Romana takes an added parting shot at the Doctor: "And I can tell you this - I shall *not* get myself involved in things that don't concern me, in the way that some people do!"

... Romana follows the Tracer's signal through woodland – little realising she's observed by an unseen creature. She arrives at a statue representing a warrior standing over a slain dragon; touched by the Tracer, the dragon part transmutes into the fourth segment of the Key. Suddenly, the watching monster charges at her out of the greenery.

■ Fisher's draft script described the beast simply as 'a large, ferocious bear' - and a bear costume (worn by Ray Lavender) was duly hired, augmented by a monster mask!

■ Terrance Dicks describes instead an eight foot-tall monster with 'coarse, black fur, slavering jaws filled with yellow, pointed teeth and a stubby horn projecting from the centre of its forehead. A mixture of bear, ape and boar, with the nastiest features of all three.' In Fisher's audiobook, the beast is a tusked 'rhino-bear', with 'paws four times the size of Romana's hands...'

Romana's rescued by the intervention of a part-armoured figure in a cloak; one touch of his electro-rapier sends the creature running. Lifting his visor to see Romana properly, Count Grendel (Peter Jeffrey) declares: "It's incredible...!" Quickly, he explains that he keeps some beasts in his woods for hunting, but that "they don't usually attack people unless they're frightened in some way."

A woodland creature attacks!

■ Expanding greatly on the beast's presence in the woods, the audiobook opens with a lengthy prologue set in android engineer Madam Lamia's surgery in Castle Gracht. Here, Lamia reveals her masterpiece to Grendel - an eight-foot-tall mechanical rhino-bear. It's explained that the over-efficiency of android beaters and bearers has led to a shortage of hunting animals in Tara's forests - and so engineers like Lamia have been forced to fill the woodlands with robotic beasts, among them rhino-bears, golden tree-leopards and sabre-toothed mountain puma. The prologue ends with Grendel setting off on the rhino-bear's trail...

■ And so: when Grendel comes across Romana being menaced by the beast, he attempts to halt it simply by shouting out the fail-safe that Lamia had imprinted in its circuits: "Excelsior!" But when the rhino-bear doesn't desist, Grendel realises he's facing a rare example of a real animal - and is forced to send it packing with his sword.

■ In Fisher's draft script, Grendel vocalised the hope that Romana doesn't think "that all our fauna in my woods are as unfriendly as that creature" - and made mention of the fact that the Gracht estates were much diminished after his father's debts were paid.

Grendel picks up the segment, insisting that by law all mineral finds must be registered with the Knight of Castle Gracht – *ie*, himself. Since Romana hurt her ankle when the beast charged her, he carries her away... setting her in the saddle of a white horse, his favourite charger.

■ For no obvious reason, Romana appears to take Grendel's horse (actually, a one-eyed stallion named Winston) for a mechanical creature: "Well, how does it go? What makes it work?" This would seem to be a hangover from Fisher's idea that "mechanical flying horses" (or similar) might be part of his Taran *milieu*. He then tried to persuade the production team to make the horses unicorns - "putting horns on them so they were set apart" - but "they didn't like that idea. A pity, because there weren't enough 'alien' things in the story."

■ The audiobook gives Grendel's charger a name: 'Grachus the Third'.

■ In Dicks' version, as Romana is carried away on horseback, she pauses to think the situation 'all rather ridiculous really... Like one of those romantic videonovels she'd viewed when she was very young.'

By the riverbank, the snoozing Doctor is woken when young Swordsman Farrah (Paul Lavers) chars his hat with a touch of his rapier. His older companion, Swordmaster Zadek (Simon Lack), informs the Doctor that he's intruding on Prince Reynart's hunting estate.

■ It's no secret that *The Androids of Tara* is a *Doctor Who* reworking of *The Prisoner of Zenda* (1894) - an adventure-cum-romance by former barrister Anthony Hope [Hawkins] (1863-1933) in which red-haired Englishman Rudolf Rassendyll is obliged to stand in for his distant cousin and doppelgänger, the Crown Prince of the *mittel*-European province of Ruritania, at the latter's coronation, in a bid to foil the throne-stealing machinations of the Prince's envious half-brother 'Black Michael'. In the novel, the tourist Rassendyll is drawn to his first encounter with the Prince when, dozing off in a forest after a warm afternoon's walk, he's woken by the Prince's two principal bodyguards - the elder Colonel Sapt, and the younger Fritz von Tarlenheim...

Romana (Mary Tamm) quickly locates the fourth segment – but is apprehended by Count Grendel (Peter Jeffrey).

■ *The Prisoner of Zenda* has been filmed many times over - and in the first major sound version (1937), starring Ronald Colman, Rassendyll has come to Ruritania for the fishing; he's asleep beside a river in the Royal Game Preserve when he's discovered by Sapt and von Tarlenheim. Fifteen years later, the exact same screenplay was used as the basis for Metro-Goldwyn-Mayer's Technicolor remake (1952), starring Stewart Granger - and *that* version received an airing on BBC1 at 7:20pm on Wednesday 11 January 1978, just a few short months before *Doctor Who* script editor Anthony Read suggested the idea of a *Zenda* parody to writer David Fisher...!

■ In *Tara*'s draft script, the Doctor denied being a poacher - and offered the fact that there was no bait on his hook as proof. Looking over his burned hat, he wondered: "How did you manage to do that? Incendiary moths?"

■ Director Michael Hayes recruited many of *The Androids of Tara*'s guest cast from episodes of the Tyneside-set, Depression-era drama *When the Boat Comes In* (1976-81) that he'd himself directed - including Paul Lavers, who'd played Aspinall in *A Pillowful of Buttercups* (broadcast 12 November 1976).

The Doctor recognises how Farrah's electro-rapier works, prompting Zadek to ask if he can mend an android. Meanwhile, Grendel brings Romana within sight of the ancient and "quite, quite escape-proof" Castle Gracht...

■ ... its spindly turrets realised by means of a glass painting placed over a shot of Leeds Castle - seven miles east of Maidstone, in Kent.

■ A stone stronghold was first constructed on the two islands that make up the site of the present Leeds Castle in 1119. It first became a royal residence in 1278, when it was purchased by Eleanor of Castile, wife of Edward I; it continued to be used by royalty up to and including the reign of Henry VIII. In 1552, it was sold into private hands; but with many of its buildings falling into disrepair over the subsequent centuries, a so-called New Castle was designed in the Tudor style, only completed in 1823. Supposedly, Leeds Castle was first employed as a film location for the silent melodrama *If Winter Comes* (1923). Since then,

The Androids of Tara

Madam Lamia (Lois Baxter): an expert on mending androids.

> **'Castle Gracht was in reality Leeds Castle - its spindly turrets realised by means of a glass painting placed in front of the camera.'**

it's featured in many and varied productions, including: Civil War swashbuckler *The Moonraker* (1958), featuring Patrick Troughton; *Magnum PI: Deja Vu* (1985), an episode of the US detective series guest-starring Peter Davison; and *Elizabeth* (1998), featuring Christopher Eccleston. Most famously, however, in Ealing Studios' blackly comic *Kind Hearts and Coronets* (1949), it doubled for the family home of the d'Ascoyne clan - whose members, all played by Alec Guinness, are murdered by Louis Mazzini (Dennis Price), so that he (like Count Grendel, in a way) might ascend to their dukedom. The castle was first opened to the public in 1976: visit *www.leeds-castle.com* for more information.

In the Castle Courtyard, Grendel orders hunchbacked retainer Till (Declan Mulholland) to fetch Madam Lamia – his surgeon.

■ Originally, Till was envisaged as a dwarf - but the regular-sized [Thomas] Declan Mulholland (whose performance as a human 'Jabba the Hutt' was cut from the original *Star Wars*, notoriously) was hired instead. (*Tara*'s book and audio iterations both revert to the writer's intention.)

He carries Romana into an Android Surgery, setting her down on an examination couch.

■ Foregrounded as Grendel carries Romana in: one of the high-backed dining chairs seen in the Castle Hall in *The Brain of Morbius* (1976). The distinctive chairs also appeared in *The Monster of Peladon* (1974).

Surgeon-Engineer Lamia (Lois Baxter) arrives, marvelling at the sight of Romana's head: "It's a marvellous job. Who did it?"

■ Lois Baxter (1947-) had also featured in *When the Boat Comes In* - replacing Isla Blair as semi-regular Lady Caroline in its third and fourth series, beginning with the Hayes-directed *My Bonnie Lass, Goodbye* (22 September 1977). Before that, however, Baxter had played Joanne Hurst in a trilogy of Hayes-helmed *Z Cars* instalments - *Distance*, *Ritual* and *Legacy* (all 1975).

Lamia activates electronic restraints, securing Romana.

■ Stage directions in the draft script suggested that Romana should be secured beneath a 'restraining blanket' - which, in the audiobook, wraps itself around her "like a straitjacket".

Grendel orders Lamia to disassemble Romana for parts; Lamia picks up an electric saw. The Doctor, meanwhile, has been taken to a Hunting Lodge...

■ "Your domestic architecture is charming..." noted the Doctor in lines lost from the script. A log-clad Pavilion in the Leeds Castle grounds doubled as the Hunting Lodge, in scenes shot in failing light on the first filming day - so late, in fact, that Farrah's severing of the Doctor's scarf, planned as an exterior sequence, was dropped, and reworked for studio.

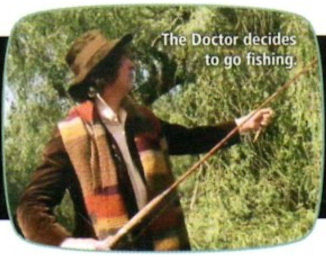
■ "If you don't stop burning my scarf, you're going to have to kill me..." the Doctor tells Farrah - whereas in Fisher's original, he told the Swordsman: "I wish you'd look what you're doing with that thing. These are knitted specially for me by a little old organism in Altair Three you know." (In the audio version, that 'organism' becomes an arachnoid... who uses his own wool!)

... where he's met by Prince Reynart (Neville Jason).

■ Again, Hayes had directed Neville Jason (1934-) in a recent episode of *When the Boat Comes In: Requiem For a Loser* (13 October 1977). But their association went back much further, Jason having featured as young Inspector Lapointe throughout the Paris-set detective series *Maigret* (1960-63), on which Hayes handled three episodes: *Poor Cecile!*, *The Log of the Cap Fagnet* and *Another World* (all 1963). Hayes had also cast Jason in aristocratic roles beforehand: as the Marquess Carlo di Nolli in a *Theatre 625* adaptation of Pirandello's *Henry IV* (1967); and as Count Gondomar in an episode of *Churchill's People: A Rich and Beautiful Empire* (1975).

The Prince offers the Doctor 1,000 gold pieces to mend an android.

■ "Do you think you can buy me for money?" replies the Doctor. "Five hundred!" This was Tom Baker's own amendment to the script; originally, the Doctor haggled the price up to 3,000 pieces. Terrance Dicks explains away the Doctor's rather ►



The Doctor decides to go fishing.

Castle Gracht.

Lamia works on the android.

The android replica of Princess Strella.

out-of-character acceptance of cash for his services: 'If he refused their money, these fools would simply offer him more. If that didn't work, they would try to force him to help them by threats. Simpler to take the money, do the job and go.'

Lamia prepares to decapitate Romana – but her attention is drawn to Romana's swollen ankle. Realising Romana's not an android, Grendel tells her she can keep her head: "I may have a better use for it."

In the Lodge, the Doctor examines a faceless android – which, he's told, will have to wear a mask of Reynart's features. Tomorrow, explains the Prince, he's to be crowned King – but his rival Grendel will try to kill him before he can get to the Coronation Room. If the Prince fails to appear at the astrologically appointed hour, he forfeits his right to the crown, enabling Grendel's accession: "The only other contender for the throne is the Princess Strella, but she disappeared some time ago." So far, three attempts have been made on Reynart's life…

■ Whereas in the TV version, the android simply "won't go", Terrance Dicks accounts for its malfunctioning when Zadek explains: "We've already tried the scheme once – the android took the Prince's place in a hunting party. There was an assassin in the forest with a crossbow… the android fell when its horse bolted."

The plan is to use the android Prince, whom the Doctor nicknames 'George', to divert the assassins' fire – enabling the real Prince to slip into the Coronation Room.

In her Surgery, Lamia injects Romana with a hypodermic, rendering her unconscious.

Repaired, 'George' wishes the Doctor and company goodnight. Reynart orders Farrah to bring wine, to toast the Doctor's success.

■ "Well, I don't usually indulge," says the Doctor, abstemiously, in Dicks' novelisation. "Perhaps just a small one."

■ In *The Prisoner of Zenda*, Rudolf Rassendyll is immediately invited to dine with his Princely namesake at 'a small and rude shooting-lodge' in the woods – where the two cousins, along with Sapt and von Tarlenheim, consume several bottles of wine in advance celebration of the next day's coronation…

One sip, however, causes first the Prince, then Farrah, then Zadek, to collapse. "Potent stuff," murmurs the Doctor, as he staggers to the door – but he, too, blacks out before he can see Grendel standing in the doorway.

Romana is relieved to be able to keep her head.

'Terrance Dicks accounts for the faulty android in his novelisation: Zadek explains that it had fallen when its horse bolted.'

Part Two

FIRST BROADCAST: 2 DECEMBER 1978

Next morning: the Doctor wakes to find Farrah's sword at his throat.

■ "So much for the local wine…" groans the groggy Doctor. It's worth pointing out that the drink's potency is never accounted for on screen. Grendel's appearance at the door at the end of Part One leads us to presume that he was in some way responsible for slipping the Prince's party a Taran Mickey Finn; but no-one in the Lodge was conscious when the Count finally showed his face – so for all the Doctor and company know, the wine really *was* monstrously potent stuff, and the Count kidnapped the Prince some while after! In Dicks' novelisation, the Doctor notes that the wine has a 'curiously bitter tang', and reference is made to his 'drugged sleep' – but only in Fisher's audiobook is the matter properly explained: it's noted that the wine had already been decanted into a carafe, and Grendel later muses on how "Infiltrating one of his men into the hunting lodge to poison the wine had been easy…"

■ In Anthony Hope's original, von Tarlenheim rudely awakens a groggy Rassendyll the morning after. The Prince, however, remains stubbornly unconscious – and it turns out that the bottle gifted to him by Black Michael was drugged…

The Prince has been kidnapped, explains Zadek; by Grendel, insists Farrah. Zadek, however, is inclined to believe that the Doctor is not Grendel's man.

■ "But I don't even know who Count Grendel is!" protests the Doctor. He must have the mother of all hangovers; the problem of Grendel was discussed with him, at length, last episode!

But since the android Prince remains, the Doctor proposes that they have 'George' crowned in Reynart's stead.

■ In *The Prisoner of Zenda*, it's Colonel Sapt who comes up with the plan for Rassendyll to stand in for the incapacitated Prince at his coronation, just a few hours hence.

The original plan, explains Zadek, involved the use of a secret passage leading to the Coronation Room…

In the TARDIS, K9 responds to a signal – the Doctor, blowing a dog whistle. Later: the Doctor concludes his checks on 'George'. K9 arrives, and the Doctor is concerned to learn that Romana is not within range of his sensors; it transpires that the day before, she'd headed off into Grendel's lands…

■ Although the Doctor will shortly send K9 to ascertain whether or not Romana really is a prisoner of Castle Gracht, it's pretty clear she is! Terrance Dicks has Zadek dissuade the Doctor from heading off in search of Romana right away – arguing that if

ALL SHALL FEAR!

Grendel's ignoble ancestry is detailed in David Fisher's audiobook reworking of *The Androids of Tara*, in which we learn that Castle Gracht was originally the seat of the Jordway family. Originally, Grendel's ancestor Zagreus Gracht was but a mercenary, the Commander of the castle bodyguard – who made pregnant and married (in that order) the Jordway's 18-year-old heiress, Frug. She, however, died giving birth to Zagreus the Younger; and Zagreus' in-laws followed her to the grave not long after – poisoned, most likely. Successive Grachts developed the family's murderous talents: Gracht menfolk were fond, we hear, of walling up unwanted wives and mistresses in the castle catacombs; and Grendel's own Great Aunt Lucrezia had five husbands in all… only one of whom lived to see his second wedding anniversary. Both Grendel's grandfather Constantine and his father, the dissolute Count Oddo, tutored young Grendel likewise, we presume – so he might live up to the family mottoes: 'Fear Me'; and 'All Shall Fear'.

he goes alone, Grendel will kill both of them: "'But if you help Prince Reynart to gain the throne, you will have the aid of the King of Tara in your task.'"

Romana awakes in Lamia's Surgery, having been unconscious for 12 hours. By way of explanation, Grendel and Lamia lead her to the castle Dungeon, where Romana sees her exact double locked up in a Cell, sewing a tapestry. But this isn't an android – rather the Princess Strella, First Lady of Tara…

■ … described as "a descendant of the Royal House, Mistress of the domains of Thorvald, Mortgarde and Freya." Many of the names used by Fisher had mythological resonance: 'Thorvald' and 'Freya', for example, have an Old Norse root – the first meaning 'Thor's ruler'; the second, 'the Lady', being a goddess (one of the Vanir, in fact, later referenced in *Terminus*, 1983). The implication, therefore, is that Strella is associated with frozen domains of the North – an 'ice Princess', just as her double Romana was originally conceived!

■ Grendel, meanwhile, was the name of the monstrous giant in the Anglo-Saxon epic *Beowulf*; Reynart, the trickster fox in the medieval fable *Roman de Renart*; Lamia, a child-eating monster from Greek mythology; and the Hill of Tara is an ancient Neolithic site in County Meath, Ireland, supposedly once the capital of the *Tuatha Dé Denann*, the People of the Goddess Danu.

… whom Grendel is planning soon to marry, then murder; as her husband, he can claim her position as second-in-line to the throne. Unsurprisingly, Strella refuses to co-operate – so Grendel plans to marry Romana in Strella's place.

■ Darkly, the audio adaptation notes how the Princess has talked of suicide…

The real Prince Reynart is shackled in the next Cell along, running a high fever; Grendel chains up Romana beside him, to act as his nurse.

■ The reason why Reynart is now running a fever is never made explicit on screen – but both the Dicks novelisation and the Fisher audio agree that he suffered an arm injury during the course of his kidnap. Later, Dicks has Reynart explain: "I came to, just as they were bringing me into the castle, and tried to escape. One of Grendel's men ran me through."

Leaving his man Kurster (Martin Matthews) to watch over them, Grendel leaves for the Coronation.

■ Martin Matthews was another *When the Boat Comes In* refugee, having played as a Hostel Manager in Hayes' *Roubles For the Promised Land* (19 November 1976).

At the Lodge, the Doctor sends K9 to Castle Gracht, to confirm Romana's presence.

■ In the draft script, the Doctor gave his robot chum an additional instruction: "Whatever you do, K9, don't take any action at the castle – unless you have to."

■ The concluding part of this scene was removed in post-production: Farrah asks if the Doctor wouldn't be interested in selling "good hunting dog" K9 – to which the Doctor replies, "Ask him…"

He, Zadek, Farrah and 'George' set off for the Palace of Tara…

■ A painted glass shot of the Palace, as seen from the woods, was filmed on location – but dropped from the first edit of Part Two, for reasons uncertain.

■ Here, Dicks describes the Doctor's view of the Palace – an 'enormous white building, its immunerable towers and turrets crowded inside an encircling wall.' Flags are flying, and 'an endless parade of people on horseback and on foot, wound its way through the main gates.'

Soon, they arrive at the entrance to the secret passage. It's guarded by one of Grendel's men, bearing a crossbow that fires electronic bolts; Farrah knocks him out. While K9 scans Grendel's battlements…

■ Here, Fisher's audio version has the dog spotted by one of Grendel's men – but he's stopped from firing off a crossbow bolt by his Sergeant: "I've told you before… Don't waste ammunition on robot animals."

Lamia observes that her drill leaves no mark on the segment, which has been left in her Surgery. In the Prince's Cell, Romana learns that Reynart and the Doctor have already become acquainted… but soon, Romana is escorted out by two of Grendel's men.

Zadek leads the Doctor's party through a series of tunnels…

■ … built 200 years beforehand, we're told, so that the royal court could enter and exit the Palace without having to pass through the plague-stricken city. In Fisher's audio retelling, grapefruit-sized buboes were one of the symptoms of the Great Plague that wiped out nine-tenths of Tara's population, hence the use of androids (a development of tractor technology!) to replace its much-depleted peasantry. Terrance Dicks has Farrah add: "[Androids] work in the factories and the mines, till the fields. There's still a great deal of prejudice against them though. The noble families won't even have them as servants."

More of Grendel's men discover their unconscious comrade outside – and head off into the tunnels. Meanwhile, nobles gather in the Ante Chamber to the Coronation Room. Kurster's men relieve the royal guard. Alone, Grendel tries out the throne…

■ Here, Michael Hayes later confessed to having encouraged Peter Jeffrey to "'do the full *Richard III* bit,' which he did as a straight lift from Laurence Olivier!" (*ie*, after Olivier's performance as the 'Crookback King', scheming his way to steal the crown from his brother in the actor's 1955 film version of Shakespeare's play). Hayes continued: "I remember turning to Graham [Williams, producer] and saying, 'I think he's gone a bit far,' but Graham said, 'No, no, do more!'"

Kurster confirms that he has men dressed as peasants, ready to pledge their loyalty to the House of Gracht as soon as Reynart fails to appear.

■ Two previous Coronation Room catastrophes are described at various points in the Fisher audio: first, how one Prince Albrecht was delayed when his coach threw a wheel, enabling his rival Count Ludovic to be crowned in his place (and shortly thereafter, to execute Albrecht); later, the Archimandrite recalls how 'King Theodoric the Brief' was slain midway through his acceptance speech.

Grendel confers with the presiding Archimandrite (Cyril Shaps); should Reynart not arrive, it is possible that Grendel will become King.

■ Cyril Shaps had featured in three *Doctor Who* serials beforehand – but in this instance, he was most likely cast after his appearance as Mendel in the same episode of *When the Boat Comes In* as Martin Matthews: *Roubles For the Promised Land*.

■ "These are your men?" queries the Archimandrite. "Er, the palace guard proved to be indisposed…" replies Grendel. Indisposed, how? We're never told – but in the audio adaptation (in which the Archimandrite is named 'The Blessed Melchior'), the Count is now 'mentally thanking Madam Lamia for one of her potions…'

In a Tunnel, Grendel's men catch up with the Doctor's party, opening fire with electric crossbows. Zadek and Farrah try to hold them off – but the Doctor finds the lever that opens the Tunnel exit immovable…

The Prince has not yet arrived in the Ante Chamber when the clock strikes. The Archimandrite leads the assembled nobles into the Coronation Room – where Grendel is astonished to see 'George' installed on the throne, attended by the Doctor, Zadek and Farrah.

■ No explanation is given for how the Doctor managed to shift the stuck lever at the end of the ►

The Archimandrite (Cyril Shaps) gets ready to preside over the coronation.

◄ secret passage. Rather boringly, Terrance Dicks tells us: 'The Doctor heaved desperately on the lever – and it shifted. Only an inch or two… but it moved! Taking a deep breath the Doctor heaved again.'

■ In Hope's *Prisoner*, the villainous Black Michael is likewise astonished to see the supposedly incapacitated Prince enter Strelsau Cathedral for his coronation: 'his red cheeks went pale all in a moment, and his helmet fell in a clatter on the floor…'

The Archimandrite crowns the android Prince, then instructs the new King to deliver his Speech of Accession – which he does, albeit with a just-audible waver of the speech circuits. Tara's First Lady is the first noble summoned to swear loyalty to the new King… and the Doctor is startled to see Strella, or perhaps Romana, kneel before the throne.

■ Returning to Anthony Hope: moments after the Cardinal of Strelsau crowns the imposter Rassendyll, the first of the assembled nobles to bend their knee to the new King Rudolf V is Her Royal Highness the Princess Flavia – who 'curtsied low, and put her hand under mine and raised my hand and kissed it…'

Suddenly, the Doctor seizes hold of the King's sceptre; crying "No!", he brings it down to strike the Princess' bowed head.

Part Three
FIRST BROADCAST: 9 DECEMBER 1978

The Doctor has brained Strella's android double: "A circuit must have been faulty. I heard it spark." He speculates that the robot Princess was sent to kill Reynart. Introducing himself to Grendel, the 'King's Doctor' insists that his Majesty needs to rest – but once the Coronation Room is clear, the Doctor admits to Zadek that the android King needs recharging and repairing.

■ One final expository exchange was trimmed in post-production: Farrah asks if the Doctor if he really knew 'Strella' was an android; explains the Doctor, "I knew it wasn't Romana, and when I saw the Count move away when she was close to the throne, I guessed she was an android programmed to kill. I'd like to know where the real Romana is."

■ In Fisher's audiobook, however, the android Strella's deadly intent is confirmed when, "from the sleeve of her dress, a deadly stiletto knife clattered to the floor…"

■ Grendel knew that the real Reynart was safely locked up in his Dungeons, but he didn't know about the android Prince; if he had, he'd have destroyed it back at the Lodge. Why, then, bring the android Strella to the Coronation? To accept the crown in the event that the Archimandrite didn't offer it to him? Or to assassinate any rival *other* than Reynart who might be tempted to step forward…?

You can't crown an android! George waits for his big moment.

> 'There's an anatomical chart called "The human eye" visible – suggesting that Tara's population is of Earthly origin.'

■ Grendel fails to recognise the Doctor – but he saw him just the night before, unconscious at his feet on the floor of the Lodge! In Terrance Dicks' telling, Grendel recalls taking the 'extraordinary-looking fellow' in the Lodge for 'some mountebank friend' of the Prince: 'It was galling to think he could have killed him then with ease – instead of leaving him alive to spoil his plans.'

Lamia has summoned Romana to her Surgery, where she's querying the origin of the super-hard segment when Grendel returns. He tells Lamia that the Strella android was identified by the Doctor – and instructs her to prepare another android: "I have an idea…"

■ Quite why Grendel can be so sure that Romana knows the Doctor goes unexplained. The audio version has the Count account for his train of thought: "Two strangers appear from nowhere, just in time to influence important events on Tara, and you expect me to believe that it's all a coincidence? A happenstance? … I think you're his accomplice."

Arriving at a Room in the Palace, K9 confirms to the Doctor that Romana is at the Castle…

■ In the Target novelisation, Zadek pre-empts K9's reappearance – telling the Doctor, "That robot dog of yours is back… Caused quite a commotion at the Palace gates."

■ Here, another short dialogue exchange was recorded but cut: the Doctor promises Zadek that the android King will "acquit himself right royally with the priesthood", so long as the chat doesn't go on too long: "Then there'll be a flash, a lot of smoke and a nasty smell of burning plastic…"

… where Lamia's analysis of Romana's brain waves has indicated that she isn't Taran.

■ What's the point of this scene? Neither Grendel nor Lamia know of K9's existence at this point, so they can't be planning to fool him by duplicating Romana's brain waves in the android (or something). Fisher's audiobook explains that Grendel is checking on Romana's susceptibility to hypnosis: "Just to see how obedient you would be if I decided to transform you into Princess Strella."

Meanwhile, the Doctor has prepared 'George' to appear before the Archimandrite, among others, at the next day's Convocation.

■ Back to *The Prisoner of Zenda*: Black Michael kidnaps the incapacitated Prince Rudolf from the shooting-lodge, taking him to the Castle of Zenda before Rassendyll and company return from the coronation; and so, like Zadek, Colonel Sapt is concerned that stand-in Rassendyll won't be able to bluff his way through the new King's official duties – meeting his Cardinal, his Chancellor and the French Ambassador, for example.

Till the hunchback arrives, bringing the Doctor a message from Lamia: fearing for the Count's safety, she proposes a deal – Romana for Grendel's safe conduct "out of the country"…

EN GARDE!

"Do you know what you're doing?" Romana asks the Doctor, worriedly, as he prepares to duel with Count Grendel, "the best swordsman on Tara." She's no need to worry – the Doctor has demonstrated his fencing prowess many times over, in many of his incarnations…

The Third Doctor flashed a blade most frequently: clashing swords with the Master in *The Sea Devils* (1972); taking on medieval bandit leader Irongron (while disguised as a robot) in *The Time Warrior* (1973-74); and duelling with human traitor Ettis in *The Monster of Peladon* (1974). Previous to *The Androids of Tara*, the Fourth Doctor had used a sword to ward off the Krynoid in *The Seeds of Doom* (1976); but more substantially, helped Giuliano fend off Count Federico's men during a visit to Renaissance Italy in *The Masque of Mandragora* (1976).

In his Fifth incarnation, he'll again best the Master, now in the guise of King's Champion 'Sir Gilles Estram', in *The King's Demons* (1983). The newly-regenerated Tenth Doctor will have his hand lopped off while challenging the Sycorax Leader in *The Christmas Invasion* (2005) – but he'll quickly grow another "fightin' hand" to help him conquer the villain. In *The Next Doctor* (2008), he warns a Cyberman "I'm a dab hand with a cutlass" – and cutlery, too; in *Robot of Sherwood* (2014), the Twelfth Doctor successfully betters a sword-wielding Robin Hood with nothing more than a spoon!

■ ... a line that could be taken to mean that there's more than one nation on Tara; or, one supposes, that outside its borders is a wilderness inhabited only by rhino-bears, or whatever. (If the latter: no wonder Lamia doesn't appear terribly keen when the Doctor later raises the possibility of her going into exile with Grendel...!)

The exchange is to be made at the Pavilion of the Summer Winds, on Grendel's estate.

■ In Hope's original, Rassendyll receives a letter from the Count's woman, Antoinette de Mauban, who 'would do most to prevent' Black Michael from marrying his cousin, Princess Flavia, in the event of Prince Rudolf's death. She invites him to a midnight meeting, alone, at a summer-house – an appointment Rassendyll is determined to keep, despite Colonel Sapt's insistence that it's a trap devised by Michael himself...

Later, Lamia demonstrates Romana's android double – which, when activated by a recording of the Doctor's voice, secretly made by Till, shoots a beam of destructive energy from its midriff.

■ Immediately behind the dummy Doctor set up as target practice for the Romana android, there's an anatomical chart labelled 'The Human Eye' – confirmation, it would seem, that Tara's population is somehow of Earthly origin!

■ In the final electronically effected split-screen shot showing both Romana and her android double, the Count makes to guide the android Romana away – "Come, my dear" – but Peter Jeffrey's proffered hand just clips the edge of the split image.

Surreptitiously, Romana steals a small metal instrument before Lamia returns her to Reynart's Cell. Lamia admits that Grendel will never love her – but nonetheless refuses to let Romana go, for fear of losing him. Alone with Reynart, Romana begins to pick the lock of her collar.

■ In Fisher's audio, the author here inserts a lengthy scene in which Grendel inspects his slightly reluctant forces prior to the attack on the Pavilion... and Lamia, fatally, spurns the opportunity to wear body armour to her rendezvous with the Doctor. (In fact, a few shots of Grendel's men departing the Courtyard for the Pavilion, planned for filming on Friday 28 July 1978, were abruptly dropped from the schedule.)

As the Doctor and K9 approach the Pavilion...

■ The Pavilion exterior wasn't one of the Leeds Castle outbuildings – rather a set, erected on location.

■ According to Fisher's audio, the Pavilion of the Summer Wind (singular) was built by one of Grendel's ancestors for his mistress, one 'Theodora of the Golden Locks' ... whom her lover later had drowned in a barrel of brandy.

Reynart insists that he's too weak to escape with Romana. As the Doctor and K9 enter the Pavilion...

■ ... the shadow of a stagehand can be glimpsed on the floor outside, moving to hold the door shut after Tom Baker closes it!

Reynart calls for a guard – but knocks him unconscious with his freed shackle, enabling Romana to flee the Cell.

Grendel's party has now arrived outside the Pavilion – where Kurster's men are ordered to lie in wait.

Exiting into the castle courtyard, Romana mounts Grendel's Charger – and successfully spurs it through the gate, past the guard.

■ Roberta Gibbs doubled for Mary Tamm in Romana's horse-riding scenes.

Entering the Pavilion, Lamia is startled to see that the Doctor has arrived early. "Where's Romana?" he asks...

■ ... two further repetitions of the same line being Tom Baker's own additions, arrived at in rehearsal.

Lamia brings the android Romana in; the Doctor passes her a scroll, granting Grendel safe passage. But then K9 cautions the Doctor – who ducks as the android fires its beam at him.

■ In *The Prisoner of Zenda*, Rassendyll indeed meets Antoinette de Mauban at the summer-house – but three of Black Michael's co-conspirators are lying in wait, their mission to assassinate the imposter...

K9 blasts the android inactive. Lamia's cries alert Grendel, who orders his bowmen to fire at the Pavilion. Lamia rushes out... and is accidentally shot dead. Grendel calls on the Doctor to surrender – but his word that the Doctor won't be harmed proves worthless when he orders his bowmen to shoot on sight. ►

WHERE ELSE HAVE I SEEN...?

PETER JEFFREY (1929-99)

Count Grendel **Other *Doctor Who* appearances** *The Macra Terror* (1967) as Pilot. **TV appearances include** *The Saint: The High Fence* (1964) as Quincy/*The Crime of the Century* (1965) as Gregory Marring; *Adam Adamant Lives!: Beauty is an Ugly Word* (1966) as Sinoda; *The Avengers: Room Without a View* (1966) as Varnals/*The Joker* (1967) as Max Prendergast/*Game* (1968) as Monty Bristow; *Out of the Unknown: Get Off My Cloud* (1969) as Marsham Craswell; *Elizabeth R* (1971) as King Philip II of Spain; *Dead of Night: Two in the Morning* (1972) as Wisbech; *Menace: Boys and Girls Come Out to Play* (1973) as Detective Inspector Sugden; *Thriller: Come Out, Come Out, Wherever You Are* (1974) as Dexter; *Porridge: Disturbing the Peace* (1975) as Mr Wainwright; *Survivors: Garland's War* (1975) as Knox; *The New Avengers: House of Cards* (1976) as Ivan Perov; *Tales of the Unexpected: The Skeleton Key* (1982) as Mr Stewart; *Yes Minister: Party Games* (1984) as Eric; *By the Sword Divided* (1985) as Oliver Cromwell; *Hands of a Murderer* (1990) as Mycroft Holmes; *Lipstick on Your Collar* (1993) as Colonel Bernwood; *Our Friends in the North* (1996) as Commissioner Sir Colin Blamire. **Film appearances include** *That Riviera Touch* (1966) as Mauron; *if....* (1968) as Headmaster; *Anne of the Thousand Days* (1969) as Norfolk; *The Abominable Dr Phibes* (1971)/*Dr Phibes Rises Again* (1972) as Inspector Trout; *Countess Dracula* (1971) as Captain Balogh – Chief Bailiff; *O Lucky Man!* (1973) as Factory Chairman/Prison Governor; *The Return of the Pink Panther* (1975) as General Wadafi; *Midnight Express* (1978) as Ahmet; *Britannia Hospital* (1982) as Sir Geoffrey; *The Adventures of Baron Munchausen* (1988) as Sultan.

SIMON LACK (1915-80)

Zadek **Other *Doctor Who* appearances** *The Mind of Evil* (1971) as Professor Charles Kettering. **TV appearances include** *R3* (various, 1964-65) as Dr Jack Morton; *Danger Man: The Paper Chase* (1966) as Gordon Symonds; *The Saint: Locate and Destroy* (1966) as Salter/*The Organisation Man* (1968) as Craddock; *The Avengers: False Witness* (1968) as Nesbitt; *Doomwatch: In the Dark* (1971) as Andrew Seton; *Jason King: Buried in the Cold Cold Ground* (1971)/*Toki* (1972) as Inspector Maziol; *Enemy at the Door* (various, 1978-80) as Major Freidel. **Film appearances include** *Trog* (1970) as Colonel Vickers.

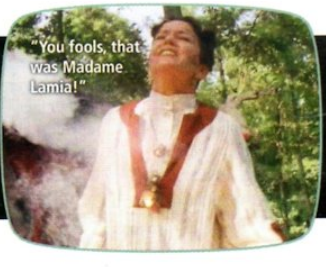
DECLAN MULHOLLAND (1932-99)

Till **Other *Doctor Who* appearances** *The Sea Devils* (1972) as Clark. **TV appearances include** *The Avengers: The Fear Merchants* (1967) as Saunders; *Quatermass* (1979) as Security Guard; *Father Ted: New Jack City* (1996) as Shouting Priest. **Film appearances include** *The Charge of the Light Brigade* (1968) as Farrier; *Theatre of Blood* (1973) as Meths Drinker; *The Land That Time Forgot* (1975) as Olson; *Hawk the Slayer* (1980) as Sped; *Time Bandits* (1981) as 3rd Robber.

CYRIL SHAPS (1923-2003)

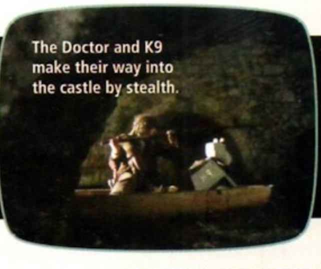
Archimandrite **Other *Doctor Who* appearances** *The Tomb of the Cybermen* (1967) as John Viner; *The Ambassadors of Death* (1970) as Dr Lennox; *Planet of the Spiders* (1974) as Professor Herbert Clegg. **TV/film appearances** See *The Fact of Fiction: The Tomb of the Cybermen* [**DWM** 411].

Romana meets her android double.



"You fools, that was Madame Lamia!"

The android prince meets his end.



The Doctor and K9 make their way into the castle by stealth.

◄ ■ Grendel offers "Ten thousand gold pieces to the man who shoots the Doctor!" – but was that higher or lower in value than the "hundred thalers" bonus he proposed in the draft script? We'll never know.

■ Returning to *Zenda*: through the closed door of the summer-house, Michael's assassins negotiate with Rassendyll, promising not to shoot; but when Rassendyll opens the door, they betray their word, and open fire. But their target is using a tea-table for a shield, and so makes his escape...

Retreating inside the Pavilion, the Doctor instructs K9 to burn a hole in the rear wall. They exit – and are met by Romana, who carries the Doctor away on horseback.

■ In the draft, Romana rode up and asked the Doctor, "Can I give you a lift somewhere?" Replied the Doctor: "Anywhere. K9 follow us. And take care of yourself." (What K9 does next is something of a mystery; he won't be seen again before Part Four.)

■ On screen, Grendel's only reaction to this procession of disasters is to smack his palm to his forehead in frustration – but in Fisher's audio retelling, he confronts the "cretin" who shot Lamia by mistake... and promises him an "agonisingly slow" death, back at the Castle. (Later, he'll invite the kidnapped Romana to watch the unfortunate goon's execution.)

The Doctor and Romana have only just met with Zadek and Farrah back at the Lodge when Grendel rides up, bearing a flag of truce – a spear with a white flag attached.

■ Before the Doctor and Romana arrive at the Lodge, the Swordmaster's telling his comrades, "While Grendel still thinks we're in the Palace, we may be able to surprise him..." But how can the Doctor be expecting to find Zadek at the Lodge, since they made no such rendezvous? It's quite reasonable to think that Zadek is acting on his own initiative; he expected the Doctor to be walking into a trap at the Pavilion, after all. Terrance Dicks covers the discontinuity by having earlier had the Doctor take his leave of Zadek and Farrah at the Palace with the line: "You two take King George here, and a squad of men, and meet me at the hunting lodge. We'll make our next move from there."

The real prince is rescued by Romana.

The Doctor guides Romana into an upper room before Grendel enters, greeting the winding-down 'George'.

■ What possible reason is there to squirrel Romana away in the upper room at the sound of Grendel's approach? As Zadek has just said, Grendel is expecting them to still be at the Palace, so presumably Grendel has only arrived here on the Doctor and Romana's trail – following his charger's hoofprints, perhaps. But placing Romana in the upper room makes the choreography of her imminent kidnap rather more convenient!

The Count requests an audience with the Doctor – to whom he proposes that if both Reynarts were removed, the Doctor himself could be King...

■ Grendel's thinking is further exposited in the audio version: "Of course," he explained, "you would have me as your adviser..."

... but it's all a ruse to allow Grendel the opportunity to hurl his spear into George's workings.

'In the story's audio retelling, Grendel promises the "cretin" who shot Lamia by mistake an "agonisingly slow" death.'

■ The corresponding *Prisoner of Zenda* scene comes when another of Black Michael's fellow conspirators, young Rupert [of] Hentzau, brazenly rides up to Fritz von Tarlenheim's chateau, and requests a private audience with the false King. There, Rassendyll refuses Michael's bribe of 'safe conduct across the frontier and a million crowns'. Rupert turns to mount his horse – then turns back: 'Quicker than thought, his left hand darted out at me – and a small dagger flashed in the air; he struck me in the left shoulder – had I not swerved, it had been my heart.' (Note that George, too, is struck in the exact same shoulder!)

The Count escapes over the Lodge balcony – but the Doctor halts Farrah as he takes aim at the retreating villain. Romana is tied to Kurster's horse: "Doctor, Doctor, help me! Doctor!"

■ In the audio, Fisher keeps Romana around the table, allowing him to arrange these events altogether more logically. The tip of Grendel's flag, we learn, has been charged with explosives, causing 'George' to properly blow up: 'Smoke filled the room. Taking advantage of the confusion, the Count suddenly grabbed Romana and dragged her out through the door...'

■ On the other hand, going back to Zadek's line about Grendel thinking he and his allies were still at the Palace – why would the Count be bearing a flag with an explosive tip if he *hadn't* been expecting to find 'George' at the Lodge? (Perhaps, as in Anthony Hope's *Zenda*, he's got a spy on staff at the Lodge, to tip him the wink – the same unidentified person who most likely drugged the wine at the end of Part One...?)

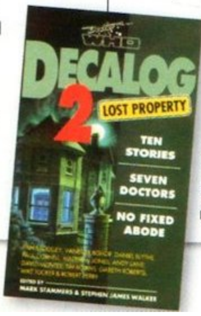
NEXT TIME...

... Count Grendel won't be so lenient, he promises. But what might the villain be planning for the rematch...?

Fisher's audiobook fills us in on the immediate aftermath of Grendel's dive into the moat of Castle Gracht: after meeting with the cast-adrift K9 (and thinking better of stealing his boat), he heads off into his estate, where the Counts of Gracht maintain a well-stocked 'getaway hut' for use in just such an emergency: "Eventually, of course, he'd have to retake his castle. But first, he'd have to recruit a lot more men... And once he'd won back his patrimony, he'd settle the score with Reynart and Princess Strella and their followers. Nothing was as satisfying as a good massacre of your enemies..."

Since *The Androids of Tara* is a blatant reworking of Anthony Hope's *The Prisoner of Zenda*, perhaps Hope's own sequel, the altogether darker *Rupert of Hentzau* (1898), might suggest what happens next? Set three years later, *Rupert* revolves around the villain's theft of a love letter sent by Queen Flavia to Rudolf Rassendyll – Her Majesty having decided that she prefers her husband's noble double to the brooding, jealous, unpleasant King. Perhaps, then, the lovelorn Queen Strella might send a message to the Doctor, asking him to reconstruct her android so she can be free of the miserable King Reynart – only her request is intercepted by Grendel...?

Stranger things have happened, but few things are quite as strange as *The Trials of Tara*, a playscript written in cod-Shakespearean iambic pentameter by Paul Cornell, part of the anthology *Decalog 2: Lost Property* (Virgin Publishing, 1995). Ten years on, Reynart has gone missing – and Grendel's mercenary army now surrounds Strella's estate. The Seventh Doctor and companion Bernice Summerfield end up dragged-up inside Strella's castle, while Grendel's newest recruit – robotic confectioner the Kandyman, reconstructed since his apparent demise in *The Happiness Patrol* (1988) – helps lay Grendel's siege. Also featuring Reynart, Zadek, Farrah, the Archimandrite and (of course) that bear-like Taran beast, the play again concludes with the defeated villain taking a dive, this time from a clifftop: "Be grateful for your victory, Doctor, I'll give you just this one more chance!"



Part Four

FIRST BROADCAST: 16 DECEMBER 1978

Farrah confesses that he almost admires Grendel: "it takes courage to walk in here, to distract our attention while his men kidnap Miss Romana..."

■ Was that really Grendel's plan? Novelisation and audio alike show the Doctor struggling to divine the Count's purpose in kidnapping Romana: according to Dicks, "'I imagine he's thought up yet another scheme to gain the throne. You've got to admit he's a trier!"; according to Fisher, it's simply because Grendel "likes to hold all the cards."

Romana is returned to Reynart's Cell – restoring to his Majesty his bride-to-be, as Grendel puts it. Five minutes after 'Strella' marries Reynart, thus becoming Queen, Grendel will make her a widow – allowing Grendel to step in and marry her, whereupon 'Strella' will also die.

■ Recorded but cut for time, Reynart's added explanation that the marriages Grendel is planning will, at least, be lawful: "And Count Grendel is a stickler for legality – when it's on his side."

The Archimandrite is shown into the castle's Great Hall, where Grendel informs him that he must shortly preside over the marriage of Strella to the mortally ill King – and that "after the funeral rites, there will be a second wedding..."

At the Lodge, the Doctor insists that Zadek's men can only breach the castle if someone opens the main gate from the inside.

Meanwhile, Grendel offers the real Strella one last chance to marry the real King under his roof – but she refuses.

■ Here, the Fisher audio flashes back to Strella's kidnapping – and reveals that Strella and Grendel had played together as children, but: 'The kind of games the young Grendel liked to play invariably ended with her being tied up...'

Grendel then demands that Romana marries Reynart in Strella's stead – telling them that if they refuse, the real Strella will die.

Night has fallen. Zadek and Farrah help the Doctor and K9 board a boat on the castle moat, the Swordmaster directing them towards an old water gate...

■ Hope's novel has Rassendyll swimming across the moat of the Castle, to examine the bottom end of a pipe that leads to Prince Rudolf's prison cell...

Grendel instructs Kurster that should anything go wrong, he must go to the Dungeon and "deal with" Strella.

■ ... a pipe that's been installed to expedite the dumping of the Prince's corpse, in the event of an assault on the Castle: 'if suspicions were aroused, and there came overwhelming force... the idea of resistance would be abandoned; the king would be quietly murdered and slid down the pipe.' Grendel's standing orders to Kurster, therefore, are the equivalent of Black Michael's standing orders to his co-conspirators, the sinister 'Six'.

■ With Rassendyll finding the pipe impassable, he and his friends are obliged to rely upon the treachery of Michael's servant Johann, to let them into the castle from the inside.

As K9 begins to burn through the wooden water gate, Grendel arrives to escort Reynart and Romana – now dressed for their wedding.

The Doctor has a wedding to stop!

■ Prior to a last-minute script rewrite, Romana would have had an added motivation to go through with her sham marriage. Originally, she chided Grendel for not bringing her a wedding present, whereupon the Count produced her "stone" – *ie*, the fourth segment. He won't let her take it with her, however, and it's left behind in the Cell – where the Doctor later discovers it.

■ Although planned for studio, shots of the wedding party proceeding out of the dungeons were eventually filmed in the Cellar of Leeds Castle on Thursday 28 July.

At last, K9 holes the water gate; the Doctor orders him to remain on the boat, then heads into the castle. As Reynart and Romana kneel before the Archimandrite in the Great Hall, the Doctor looks inside Lamia's Surgery – and pockets the forgotten segment. Moments later, he interrupts the wedding.

■ In the audiobook, seeking to divert Grendel's guards away from the Great Hall, the Doctor visits the castle belltower – where he sounds the Great Bell that's only ever rung to mark the death of the current Count of Gracht, causing much consternation below.

Furious, Grendel orders the Doctor to defend himself – and passes him a sword: "I shall give you a fencing lesson before you die..."

■ "Doctor, he's the best swordsman on Tara," warns Romana – but quite how she knows this isn't explained! In Dicks' account, Reynart tells Romana not to look: "Grendel is the finest swordsman on Tara, a Swordmaster of the Ninth Degree. I'm afraid your friend doesn't stand a chance."

■ Grendel puts on his helmet as he prepares to battle the Doctor – which seems most unsporting, until one considers how effectively it masks the fact that stuntman Terry Walsh stands in for Peter Jeffrey throughout the duel...!

■ In the draft script, the Doctor flattered to deceive Grendel with an at-first underwhelming display of swordsmanship – but suddenly improved, much to the Count's surprise.

■ "Well, then – here's your last fencing lesson..." is exactly the line given by Douglas Fairbanks Jr's Rupert of Hentzau to Ronald Colman's Rudolf Rassendyll towards the end of the 1937 film version of *Zenda*, heralding the commencement of their thrilling sabre duel inside the Castle.

The Doctor soon gains the upper hand... prompting Kurster to sneak off; Romana follows. As the duel continues, the Doctor tells Reynart to operate the gate control. He does so; outside, Farrah urges Zadek's assembled men through the open gate, into the castle. Kurster enters Strella's Cell – but Romana whacks him with a tapestry canvas.

By now, the Doctor has forced Grendel onto the battlements; the sound of Zadek's men below prompts the Doctor to tell Grendel to surrender. "Next time, I shall not be so lenient!" declares the villain... before he jumps into the moat.

■ Fisher's draft script noted that if this sequence couldn't be achieved on location, the action could climax in 'a tower room with a window over looking the moat'. That describes exactly how Rupert of Hentzau escapes his duel with Rassendyll in the 1937 film – declaring "*Au revoir*, play-actor!" before he leaps from said window, while Sapt's men cross the drawbridge and enter the Castle. (In Hope's original, Rupert dives through a high window of the Castle after murdering Black Michael for the affections of Antoinette de Mauban; Rassendyll follows Rupert across the moat, and they share one final confrontation in the grounds of the Zenda estate... from which Rupert escapes on horseback.)

■ In Fisher's script, Grendel delivered not so much a final line as a final speech, in which he refused to surrender to "that blockhead" Zadek: "Doctor. I'm a Gracht. We never surrender. We make sure we live to fight another day. Nothing like a midnight swim. One day, Doctor, I'll finish giving you that fencing lesson."

When the Doctor returns to the Great Hall, a grateful Reynart offers him Castle Gracht and its estate. He refuses – then realises that Romana is missing, last seen following Kurster. He races to Strella's Cell... where the Princess is giving the Time Lady a lesson in needlework. As Reynart and Strella are at last reunited, Romana leads the Doctor to Lamia's Surgery, in search of the segment... which the Tracer detects in the Doctor's pocket.

Romana asks after K9. The Doctor returns to the battlements, and calls out across the moat... where K9 is floating, adrift on the rowboat.

■ Terrance Dicks, bless him, doesn't leave his readers wondering how K9 got out: 'The Doctor found a rope and grappling hook in the castle gatehouse. After several unsuccessful attempts, he managed to hook the edge of the boat and pull K9 to shore. Watching him, Romana suddenly burst out laughing. "There you are, Doctor. You managed to catch a fish on Tara after all!"' *Perfect.*

■ The TARDIS travellers' quest to reassemble the Key to Time continues in *The Power of Kroll* (1978-79). **DWM**

FURTHER INFO

DVD
COMPANY Part of *Doctor Who: The Key to Time* box set
COMPANY BBC Worldwide
YEAR 2007
CAT NO BBCDVD 2335 (D)
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5611
AVAILABILITY Deleted

BOOK
COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1980
BOOK NO 3
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK

COMPANY AudioGO Limited
YEAR 2012
READ BY John Leeson
AVAILABILITY Out now

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

Full Circle

TALKING BOOK BBC Audio
WRITTEN BY Andrew Smith
FEATURING The Fourth Doctor, Romana and Adric
READ BY Matthew Waterhouse with John Leeson
RRP £20.00 (CD), £12.95 (download)

Full Circle was released as part of the Target Books range in 1982, a period when the dominance of the great Terrance Dicks was diminishing, as original scriptwriters started novelising their own *Doctor Who* scripts. These readings have long provided a great way to revisit and reappraise these sacred texts, and Smith's work here is exemplary. It's pacey, detailed work, adding textured layers to his TV scripts.

On TV, Alzarius felt like a real world, but here the story of the Starliner and its occupants hoping to return home to Terradon feels even more credible and real. The Doctor, Romana and K9's arrival on this lush world shortly after their insertion into E-Space sets dangerous events into motion. The trio of Deciders aboard the Starliner keep dark secrets about the natural event known as Mistfall – and the true nature of the savage Marshmen that emerge from the Alzarian marshes.

Smith's story is expanded in a quite fantastic sequence of prologues, depicting the Starliner's crash on Alazrius. Fantastic names such as Jacob Lorenzil and Sub-Commander Damien Fenric give things a delicious sense of solid reality, and these non-televised events set out the novel's stall in punchy fashion. It's detailed, pacey prose, which is given added urgency from its reader, Matthew Waterhouse.

There's a lovely sense of things coming, ahem, full circle, with Waterhouse's involvement here, reading the story that introduced his character, Adric. He's an excellent reader, providing an intelligent, serious reading that befits the tone of the piece. Like much *Doctor Who* of the time, it's very male-dominated, testing Waterhouse's skill in giving each gruff-talking character a distinctive voice His Fourth Doctor is growly and deep, but with light touches, and he gives Decider Login a pleasing West Country burr. He handles the complexity of Romana well, giving emotion to her turmoil in

The Highest Science

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by Jacqueline Rayner
STARRING Sylvester McCoy (the Seventh Doctor), Lisa Bowerman (Bernice Summerfield), Sinead Keenan (Rosheen), Daniel Brocklebank (Sheldukher), Sarah Ovens (The Cell), Rehanna McDonald (Hazel), James Baxter (Rodomonte), Tom Bell (Fakrid/Jinka)
RRP £40.00 (CD), £35.00 (download)

The second of Big Finish's audio versions of Virgin Books' 1990s *New Adventures* novels, *The Highest Science* sees the Seventh Doctor and his new assistant Professor Bernice Summerfield investigating a temporal anomaly that leads them to the ruins of an ancient and deadly civilisation.

Adapted by Jacqueline Rayner from the book by Gareth Roberts (author of several standout Tenth, Eleventh and Twelfth Doctor TV episodes), *The Highest Science* dates from the start of Roberts' career, when he was a promising newcomer rather than a polished professional at the height of his powers.

Like many first novels, *The Highest Science* is brimming over with ideas – the author conscious he might never get another chance to share them – and as a result none of them is as fully developed as in Roberts' later work, including his classic stories from BBC Books' *Missing Adventures* range, *The English Way of Death* and *The Well-Mannered War* (also coming soon from Big Finish).

However, what ideas they are: a busy London commuter train; an army of paranoid and belligerent tortoise people; a futuristic hippie; an interstellar Bonnie and Clyde, and the ultimate bio-engineered life form are all transported across time and space by the anomaly, and dumped on a planet of the dead. While the criminals have a purpose – to uncover the lost secrets of Sakkrat and the highest science itself – everyone else just wants to stay alive.

The great news for fans of the original is that this audio version is extremely loyal to its source: nothing significant has been excised, and Rayner has resisted the temptation to tidy the book up too much. The winning humour of Roberts' novel – its Douglas Adams influences worn rather less lightly than his later work – also comes through intact, most obviously in the scenes between the pregnant Chelonian General Fakrid and his subordinate Jinkwa.

BBC
DOCTOR WHO
FROM THE NOVEL BY GARETH ROBERTS
SYLVESTER McCOY AND LISA BOWERMAN IN
THE HIGHEST SCIENCE
BY GARETH ROBERTS
ADAPTED BY JACQUELINE RAYNER
FEATURING SINEAD KEENAN DANIEL BROCKLEBANK AND TOM BELL
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

For those more familiar with Big Finish's work than the *New Adventures* novels, this is likely to sound like a

An Ordinary Life

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
PERFORMED BY Peter Purves (Steven Taylor/Narrator/The First Doctor), Jean Marsh (Sara Kingdom), Ram John Holder (Joseph Roberts), Damian Lynch (Michael Newman), Sara Powell (Audrey Newman), Stephen Critchlow (Billy Flint)
FEATURING The First Doctor, Steven and Sara Kingdom
RRP £14.99 (CD), £10.99 (download)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER PURVES AND JEAN MARSH IN
AN ORDINARY LIFE
BY MATT FITTON
FEATURING RAM JOHN HOLDER
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
THE EARLY ADVENTURES

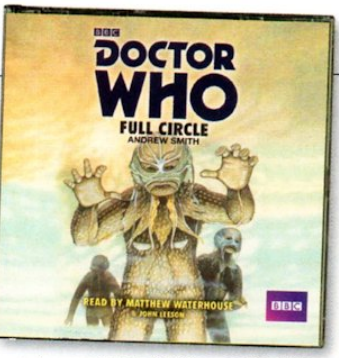
England in the 1950s was a land struggling to rebuild itself after the devastation of war, and welcoming high numbers of immigrants to help salvage the country. Matt Fitton's *Early Adventures* story puts the First Doctor, Steven and Sara – on the run from the Daleks and desperate for shelter – down in the middle of London. But when the Doctor and the TARDIS vanish, Steven and Sara quickly discover nowhere is safe.

Set during the events of the epic 1965/66 TV story *The Daleks' Master Plan*, *An Ordinary Life* takes inspiration from the predominant kitchen sink dramas of the 50s by having Steven and Sara move into a dingy attic flat. Living upstairs from a Jamaican family, Joseph Roberts, his niece Audrey and her husband Michael Newman and their baby daughter, Steven and Sara experience all the misery of a hand-to-mouth life: searching for jobs, scraping together the money to buy food and pay an avaricious landlord his rent, and witnessing the depressing prejudice of 1950s Britain.

Across the first two episodes, Fitton focuses on how Steven and Sara adapt to this new lifestyle, with some serious heart-to-heart conversations about children, relationships, hopes and fears. Marking this rare reunion of Peter Purves and Jean Marsh with some suitably meaty material, Fitton – and we – are rewarded with some slow-burning but really compelling drama, well acted by Purves and Marsh with Ram John Holder, Damian Lynch and Sara Powell as the Newmans.

After this gritty domestic drama, it's almost a shame when the second half of the play shifts focus onto an invasion by body-snatching anemones that see themselves as just another wave of immigrants to Britain, keen for new beginnings and new opportunities.

This is where *An Ordinary Life* becomes extraordinary: in a rare, explicitly political message from Big Finish, the play addresses twenty-first-century British fears about immigration, asking whether all immigrants are to be welcomed, or only those who want to positively contribute to their new home. The alien anemones may



being recalled to Gallifrey, and Smith's descriptive prose lifts off the page in energetic fashion. John Leeson pops up on secondary reading duties as K9, that familiar voice always eliciting a nostalgic smile.

As always with these Target readings, the sound design is suitably atmospheric, the background music taking a sweeping, dramatic turn. K9 whirs and clicks, fires crackle in caves, water roils and bubbles and Marshmen snarl and roar. It's a rich soundscape that completes an impressive release. **MARK WRIGHT**

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real oddity: the number of characters and plot threads results in a slightly choppy feel to the first disc, which isn't always helped by some odd production decisions such as the electronic treatment of Tom Bell's Chelonian voices which, at times, renders the dialogue almost incomprehensible.

But while the Chelonians are meant to be the butt of the joke, Daniel Brocklebank as the real villain, the psychopathic Sheldukher, is thoroughly chilling. If Sylvester McCoy's Doctor is a bit less brooding than you might expect from a *New Adventures* adaptation, then Lisa Bowerman's Bernice is exactly right: sarcastic, scared and very human, and a real asset to Big Finish. If it brings some long-neglected *Doctor Who* stories to a new audience, and makes Bernice a bigger fixture, *The Highest Science* deserves to be highly successful. **MATT MICHAEL**

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genuinely believe they are entitled to a new life, just as Michael and his family are, but the Doctor ponders whether that is enough to absolve them.

Whereas the Newmans are positioned as hard-working people who fought for Britain in the Second World War, the anemones are 'parasites' – Nigel Farage bogeymen made flesh – come to steal our lives and take, rather than give. Pretty incendiary stuff, even if Fitton tries to balance Steven's revulsion at the aliens with a clear anti-racist message.

If *An Ordinary Life* eventually collapses back into a pretty standard 'invasion of the body-snatchers' plot (with a deliciously clever *Planet of Fire* reference), this hardly invalidates the provocative power of its earlier episodes. The result is the most memorable of this first series of *The Early Adventures*. **MATT MICHAEL**

The Anti-Hero

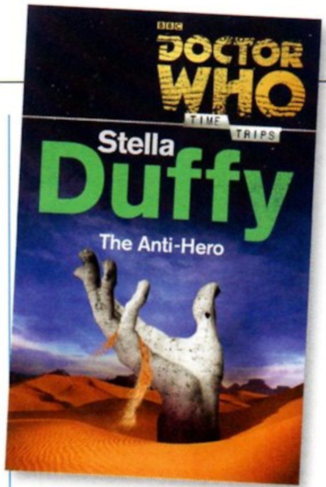
EBOOK BBC Digital/Ebury Publishing
WRITTEN BY Stella Duffy
FEATURING The Second Doctor, Jamie and Zoe
RRP £1.99 (download)

The Anti-Hero, written by prolific author and playwright Stella Duffy, is the last entry in *Time Trips*, the scattershot eBook series that has allowed acclaimed fiction writers to tackle any Doctor they please. Like the range as a whole, Duffy's Second Doctor tale is one of sporadic greatness.

Taking place late in Patrick Troughton's tenure, it sees the Doctor and companions Jamie McCrimmon and Zoe Heriot land at the ancient Musaeum of Alexandria, where they come face to face with not only one of history's greatest inventors Hero, but what appears to be the nine Muses of Greek mythology. It doesn't go well. The Muses are intoxicating, their inspiring effect sending the Musaeum (the trio included) into extremes of laughter, love and loss – a superbly written scene of abstract chaos. But who are they really? And what is Hero really up to?

As with the Muses' introduction, *The Anti-Hero* is at its best early on. The establishing of its three leads relaxing in TARDIS, for example, is not subtle (Jamie playing bagpipes! Zoe doing equations!), yet the relationships between the three is entertaining and evocative. The voice of Troughton, too, sings clearly – even when, in a cheeky nod, he tries on a fez but is told it doesn't suit him. "Another time perhaps."

Such deft writing is enough to place you in the black-and-white era of the 1960s, but doesn't prevent problems of plotting and pace. For the mystery of just what the Muses are, or what Hero wants to do with them, is initially intriguing, but soon twists itself into a third act that is confusingly convoluted and lacking in the context needed to make its resolution satisfying; an issue that perhaps would have jarred less if the story wasn't abruptly wrapped up in a page.



A shame, of course, but it's certainly not enough to taint the fact that this is one of the best stories to come out of *Time Trips*. **STEPHEN KELLY**

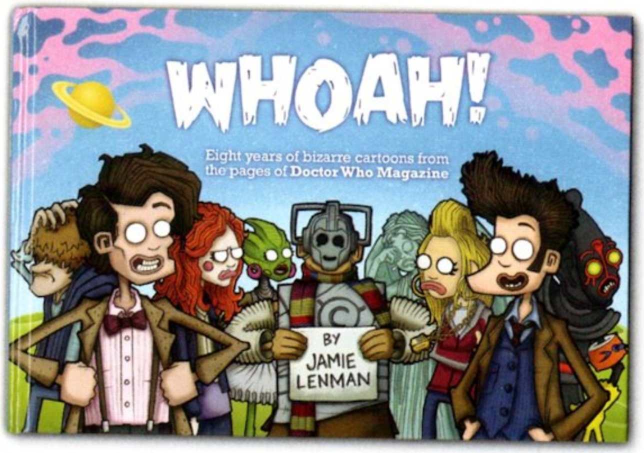
Whoah!

HARDBACK MIWK Publishing
WRITTEN BY Jamie Lenman
RRP £19.99

There's been a proud tradition of cartoon strips in the pages of **Doctor Who Magazine** ever since Tim Quinn and Dicky Howett plied their three-panel *Doctor Who?* sketches in the 1980s and 90s. After them came Leighton Noyes' *Doctor Oho* and Nick Miller's *Nix View*, before Jamie Lenman (*aka* 'Baxter') landed in 2006, pepping up the letters pages for eight chuckle-drenched years. *Whoah!* collates together all those cartoons, along with unpublished early drafts, rejected ideas and occasional commentary from the artist himself.

'You might notice,' Jamie writes, 'as you read on, that the drawings become subtly less and less amateurish.' What tosh. Lenman seemed to arrive at **DWM** fully formed, and it's not hard to see what then-editor Clayton Hickman saw in Baxter, with his darkly eccentric illustrations and instant comic wit.

We'll probably never know for sure – and why should we? – why Paul McGann was always drawn with cat whiskers or why Joan Redfern's hair was shaped like a teapot, but there are always treasurable comic details to be found if you look, like Dalek Sec rocking a Rasta hat or Patrick Troughton's fringe collapsing down to his nose. Even when the joke is shaky, the artwork is always fizzing with kooky comic invention.


WHOAH!
Eight years of bizarre cartoons from the pages of Doctor Who Magazine
BY JAMIE LENMAN

Though the early cartoons are impressive from the off-set, the strips get noticeably sharper, and funnier, over the years. At the beginning, there's probably too much wordage and the joke sometimes goes on a few too many beats, but it didn't take Jamie long to realise that the crunchier the strip is the funnier it is. No comic can ever grow up in private, but it's a brave one that can exhume his more rough-edged early work for all to see.

Also included here are some test-out replacement strips for *Doctor Whoah!*, all of which show off a different side to Lenman's sketch talents, but they're somehow more ordinary and obvious. There was something deliciously outré about *Doctor Whoah!*, which made it a genuine one-off. In the end, Jamie 'thought it'd be good to get out while we were still having fun', and, like 11 *Doctor Who* actors have done before him, he stepped aside to let another take his place. Nowadays, it's Lew Stringer and his *Daft Dimension* that provide the chortles in the *Galaxy Forum*, and long may he reign. But if **DWM** cartoonists are Doctors, then Baxter was our Tom – dark, funny, gloriously unpredictable and ever so slightly nutty. **STEVE O'BRIEN**

> **'We'll probably never know – and why should we? – why Paul McGann was always drawn with cat whiskers...'**

COMING SOON...

The Darkness of Glass

AUDIO DRAMA Big Finish
WRITTEN BY Justin Richards
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), Mark Lewis Jones (Professor Oliver Mortlake), Julian Wadham (Joseph Holman), Sinead Keenan (Mary Summersby), Rory Keenan (David Lacey)
RRP £10.99 (CD), £8.99 (download)
RELEASED 28 FEBRUARY

In a creepy castle on an isolated island, the Fourth Doctor and Leela stumble upon a mysterious magic lantern show.

"There's a line from TS Eliot – I think it's *The Love Song of J Alfred Prufock* – 'as if a magic lantern threw the nerves in patterns on a screen', which I studied once ages and ages ago," recalls Justin Richards, writer of *The Darkness of Glass*. "For some reason, that line was in my head – my initial synopsis was called *A Pattern of Nerves* – and I thought 'Well, that'll be interesting', and I started thinking about a magic lantern than somehow reveals the secrets of the soul. I thought actually, just doing a magic lantern on audio would be an interesting challenge anyway. So it went from there..."

So what is the significance of glass?

"Glass is an interesting thing to play around with," Justin suggests. "There is a sort of fascination with glass, I think. Partly because it's one of the oldest manufactured substances. Partly because it is a natural substance, even though it is generally manufactured. Partly because it's something we still use, even though it's been around as long as civilisation."

Also central is the legend of a magic lanternist who summoned a demon – which might be more than just a legend.

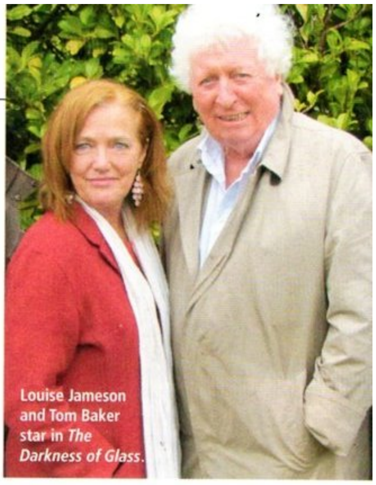
"The sort of story I wanted to tell was basically a ghost story, so I wanted something that could appear out of nowhere, or out of the shadows, or whatever," explains Justin. "A lot of the stuff I write is to do with threats returning, having been dormant or imprisoned or whatever, so there's an element of that as well; you always have to ask yourself 'Why is it happening *now*?'"

The threat the Doctor and Leela face is relatively intangible. Does that make it tricky to portray on audio?

"I imagine it's hard to do even when you *can* see what's happening!" laughs Justin. "But yes, that was part of the appeal of it, to do something that is almost quintessentially visual, in terms of how the threat is realised, but in the audio medium. It's sort of the opposite of what I did with the first audio I did, [1999's] *Whispers of Terror*, which was to do with exploiting the audio side of things almost to the exclusion of the visual. This is a counterpoint to that.

"The challenge is coming up with audio cues that the listener understands represent things that they can't see. That's another reason for using glass – it has a wonderful and distinctive sound. And *different* sounds, depending on what you do with it and what state it's in – walking across broken glass, or breaking glass, or wiping it with a cloth, all have different noises, but they're all sounds that glass makes, and that we would recognise.

"It's a ghost story, and it's a mystery," Justin sums up. "It's a mystery in a broader sense than a


Louise Jameson and Tom Baker star in *The Darkness of Glass*.

Little Doctors

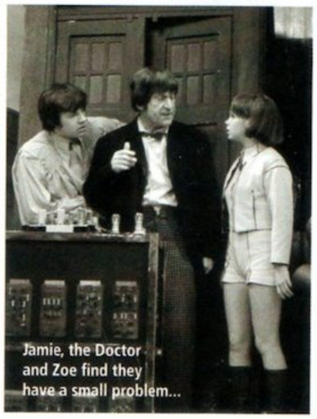
AUDIO READING Big Finish
WRITTEN BY Philip Lawrence
FEATURING The Second Doctor, Jamie and Zoe
PERFORMED BY Frazer Hines
RRP £2.99 (download only)
RELEASED 28 FEBRUARY

After previously writing full-cast audio drama for Big Finish, writer Philip Lawrence has taken on prose in a new *Short Trips* story, *Little Doctors*.

"One of the things I thought was the hardest, but also the most interesting, is that you've got much more control over it," he explains. "With a regular script, actors are going to come in and put in their own performances, but with prose, you've got to come up with everything. You've got to describe the setting, which usually you don't do on audio – that's left to the sound effects – and what the characters look like. You've also got to put in the character stuff, because you're not going to have different actors come in and embellish – you're relying on one person coming up with several personalities, so you've got to put in all the traits and describe them in great detail. You've got to make it interesting to read – it's not a book, it's not something that someone's going to sit and read; it's something that someone's going to hear, listen to. And then you start running out of words! I think this is slightly over, because it's quite big for the format. It's not a small, intimate character piece – there's quite a lot that happens..."

There are also plenty of light moments along the way.

"I've written it as a comedy," Philip nods. "It's *'Doctor Who* does *Gremlins'*, basically; that's how I see it. There is jeopardy, there is drama, but at the same time – although it's not a mickey-take, it's not a parody – I've thrown the characters into situations which are ridiculous! I want people to have fun."


Jamie, the Doctor and Zoe find they have a small problem...

The eponymous 'little Doctors' were partially inspired by *Doctor Who* toys.

"You know how they did a little Second Doctor statue, years ago?" chuckles Philip. "That's what I had in mind for *Little Doctors*: this little impish figure – which Patrick Troughton kind of was, wasn't he? – but with this oversized head! That was the image I had; little Pat Troughton with his big grin."

But the focus is on companion Zoe.

"It was written very much as a Zoe story," Philip reveals. 'It's early in her time-travelling days, so it's kind of her journey, where she realises that there's more to life than logic.

"It was brilliant – so nice to get under the skin of a character that I didn't really feel like I knew. When you watch *Doctor Who* live, week to week, you feel like you know the characters, they're your friends, whatever – but when you go back to the stuff that was on before you were born, dipping in and out, not really seeing the whole thing from beginning to end, you don't really get the characters, you don't really understand them.

"She does have a journey. She starts off with this real computer-like personality. It's quite nice to explore her attitudes to the Doctor and Jamie, and to the TARDIS as well, and create this sense of wonder in her. She feels that you don't have to rely on logic, because the world is such a wonderful place.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

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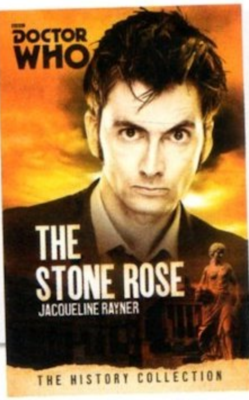
FEBRUARY

THURSDAY 12

BOOKS

- ***The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara and Susan] BBC Books £7.99
- ***The Roundheads*** by Mark Gatiss [Second Doctor, Ben and Polly] BBC Books £7.99
- ***Amorality Tale*** by David Bishop [Third Doctor and Sarah Jane Smith] BBC Books £7.99



- ***The English Way of Death*** by Gareth Roberts [Fourth Doctor, Romana and K9] BBC Books £7.99
- ***Shadow in the Glass*** by Stephen Cole and Justin Richards [Sixth Doctor and the Brigadier] BBC Books £7.99
- ***Human Nature*** by Paul Cornell [Seventh Doctor and Bernice Summerfield] BBC Books £7.99
- ***The Stone Rose*** by Jacqueline Rayner [Tenth Doctor and Rose] BBC Books £7.99
- ***Dead of Winter*** by James Goss [Eleventh Doctor, Amy and Rory] BBC Books £7.99

THURSDAY 19

CD - TALKING BOOK

- ***Remembrance of the Daleks*** by Ben Aaronovitch [Seventh Doctor and Ace. Read by Nicholas Briggs] BBC Audio £20.00
- ***Tales of Trenzalore*** by various. [Eleventh Doctor, read by David Troughton] BBC Audio £25.00

whodunnit – there is a villain, who you may or may not rumble – but the mystery is what is happening, and why is it happening, as well as who is behind it and, indeed, how can it be stopped. There's lots of searching for clues, but it's not just clues as to who might be responsible, it's going through the old records and stuff to find out what might be going on, and solving a mystery that's been set up in the past..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a dark thriller with some ingenious ideas...

WHAT'S IT ABOUT?

The Doctor and Leela find themselves stranded on a small island. It's 1907, and members of the Caversham Society have gathered on the 100th anniversary of the death of Mannering Caversham, the greatest Magic Lanternist who ever lived. But Caversham claimed to have conjured up a demon from hell. As people start to die, the Doctor begins to wonder if the story might be true...

She's forced to make that journey in this story. The Doctor and Jamie bring this sense of fun and camaraderie, and she's invited into this relationship, but she's not really equipped for it because of the way she's been brought up and the life that she's led, so she's having a complete life shift. It's about her acknowledging that, and diving in..." **DAN TOSTEVIN**

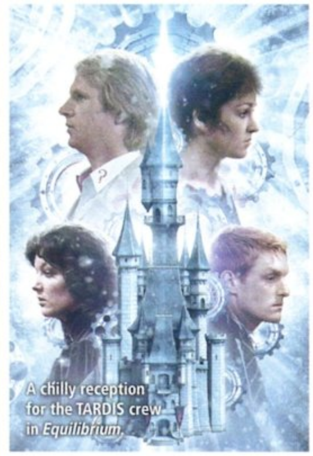
BUY IT BECAUSE: It's a story which explores Zoe's early adventures aboard the TARDIS.

WHAT'S IT ABOUT?

The TARDIS brings the Doctor, Jamie and Zoe to a sophisticated Earth colony. Olympos is a world of hi-tech cities, where the lives of the populace are controlled by an all-seeing, all-knowing super computer: Zeus. When the Doctor sees how the inhabitants have been robbed of the more simple pleasures, he sets out to bring real life back to the colony. But his mental connection to Zeus has unexpected consequences...

Equilibrium

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Peter Davison (The Fifth Doctor), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Mark Strickson (Turlough), Annette Badland (Queen Karlina), Nickolas Grace (Balancer Skaarsgard/Viktor Skaarsgard), Joanna Kirkland (Inger), John Albasiny (Jesper), Ella Kennion (Romy)
RRP £14.99 (CD), £12.99 (download)
RELEASED 28 FEBRUARY


A chilly reception for the TARDIS crew in *Equilibrium*.

Trapped in E-Space following the events of *Mistfall*, the Fifth Doctor and his companions are set to visit Isenfel, where they encounter a society as ruthless as its environment.

"Alan [Barnes, script editor] asked me to come up with a story that would fit between the marshy world of *Mistfall* and the shanty-town of the third story," recalls writer Matt Fitton, "and suggested something snowy. I took that away and thought about it, and came up with the idea of a snowglobe, very enclosed, where nothing would change.

"The other part of the brief was to make it fit with that feel of the original E-Space trilogy [on TV, 1980-81]. One world Alan used was 'a realm' rather than 'a planet'. Taking that fairytale aspect, setting it in a snowscape, and sticking in an ice castle, all inside a snowglobe. *Frozen* came out while I was writing it, so that helped me visualise things as well! Once you have that setting, the idea that everyone has to obey the rules of this world without really knowing why, just because it's always been done like that... It is kind of a fairytale, but one set in E-Space."

That backdrop helps the story come alive.

"I think it's important to give the listener something that they can very easily visualise," says Matt, "so the idea of a snowscape, and all the accompanying sound effects, should very quickly paint a picture so you can conjure up that image in your head. Tramping around in snow and ice, and the ambience of being in the echoing corridors of an ice palace... there's almost a Nordic feel that I had for it."

The people of Isenfel have taken concepts established during the original E-Space trilogy to an extreme.

"The idea of equilibrium, and maintaining a constant state, is something that's been talked about in the previous E-Space trilogy, and leading into *Logopolis* – it's all about entropy and matter decaying," Matt reminds us. "I thought at some point people in E-Space would have realised what was going on, and start investigating how to escape the imminent collapse of the universe."

The story features the characters of Queen Karlina and Balancer Skaarsgard.

"I think the Queen and the Balancer are trapped, in a way," explains Matt. They're monsters, but they don't realise they're monsters. It's a tricky one for the Doctor – these people are doing horrible things, but the Doctor's going 'I can kind of see why you've done it', which is putting him in an almost impossible position."

Is it important for Matt to sympathise with his characters to write them well?

"No, I think you can write characters who are abhorrent so long as they're interesting," he says. "If they've got a real emotional life, if you can see why they're doing what they're doing even if they're completely misguided, if it all makes logical sense to them and you can get inside their head – however nasty a place that might be – then it's always fun to write.

"On the light side, I really enjoyed writing Turlough. This team is brilliant – it is tempting to just start a scene with the Doctor, Tegan, Turlough, and Nyssa, and not have anyone else, because you can have them bantering away for ages! So hopefully, they lend it some lightness. Even though it is quite bleak and depressing, it will make people think about where there sympathies lie, with what are not traditional villainous characters. Hopefully it's a world that will envelop the listener..." **DAN TOSTEVIN**

> **"It's tempting to just start a scene with the Doctor, Tegan, Turlough, and Nyssa, and not have anyone else!"**

BUY IT BECAUSE: It's a fairytale adventure, set in E-Space...

WHAT'S IT ABOUT?

Still looking for a way out of E-Space, the TARDIS crashes to Isenfel – a realm of snow and ice. Snarling beasts stalk the frozen plains, a feisty princess leads the hunt, and a queen in an ice palace rules over her loyal subjects. But this is no fairytale kingdom, and everyone in Isenfel knows the price of survival. While Nyssa and Tegan uncover deadly secrets hidden in the palace, Turlough flees for his life across the tundra. And as for the Doctor... he only ever wants to change things for the better. But in a world such as Isenfel, such a hope may not even be possible...

FRIDAY 27

CD - AUDIO DRAMA

- ***Gallifrey: Intervention Earth*** by Scott Handcock & David Llewellyn [Romana, Ace, Omega] Big Finish £14.99
- ***Equilibrium*** by Matt Fitton [Fifth Doctor, Tegan, Nyssa Turlough] Big Finish £14.99 [see above]
- ***The Darkness of Glass*** by Justin Richards [Fourth Doctor and Leela] Big Finish £10.99 [see above]

AUDIO READING

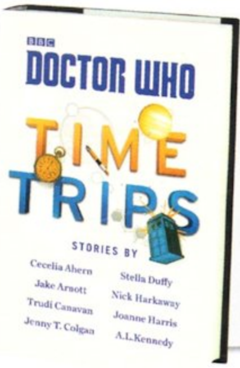
- ***Short Trips: Little Doctors*** by Philip Lawrence [Second Doctor, Jamie, Zoe. Read by Frazer Hines] Big Finish £2.99 [see above]

MARCH

THURSDAY 5

BOOK

- ***Time Trips*** [short story compilation by various authors] BBC Books £20.00



MAGAZINE

- DWM 484 Panini £4.99

THURSDAY 19

CD - TALKING BOOK

- ***The Deadly Assassin*** by Terrance Dicks [Fourth Doctor. Read by Geoffrey Beevers] BBC Audio £20.00
- ***Corpse Marker*** by Chris Boucher [Fourth Doctor and Leela] BBC Audio £25.00

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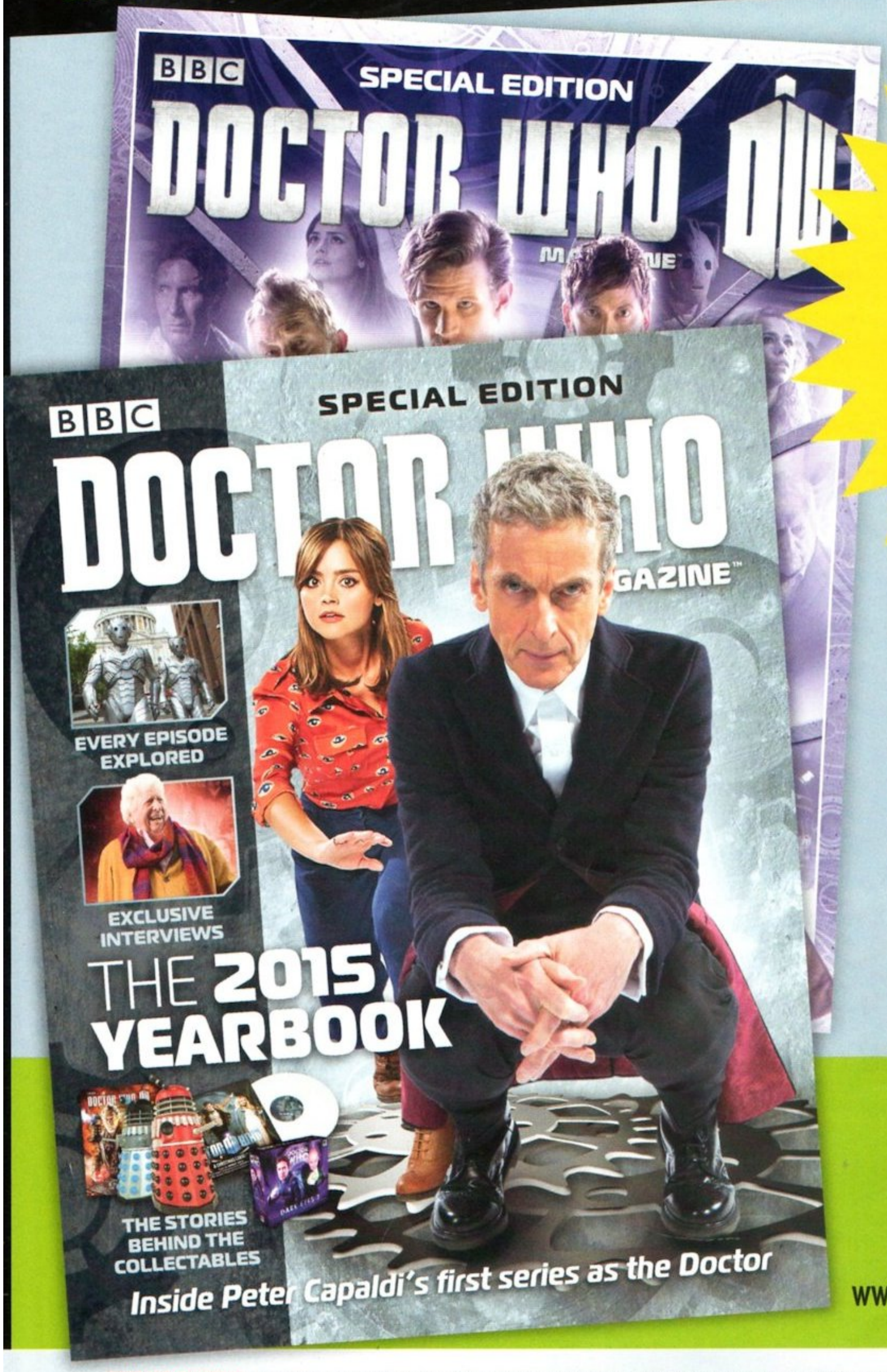
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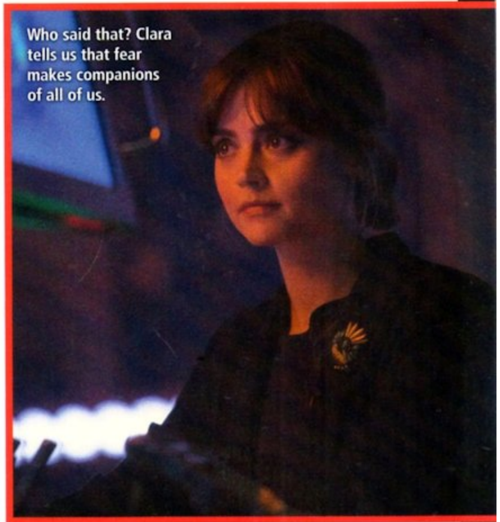
The Watcher's Fiendishly Festive...

Christmas Quiz

THE FANNISH INQUISITION!

Did you out-smart the Watcher? With the answers to his festive quiz revealed last month, several readers put forward some alternative solutions...


Who said that? Clara tells us that fear makes companions of all of us.

Wotcha everyone. Well, the tinsel has been taken down, the last mince pie has been scoffed, and here at **DWM** we've been marking your entries in my Fiendishly Festive Christmas Quiz. And goodness me, what a clever lot you are. The standard this year was extraordinarily high: out of a possible 70 points, most entrants ranked in the high 60s, with two frankly brilliant readers achieving the maximum score.

But here's a thing. Along the way, there were four questions which particularly exercised your high-brains and occasioned some of you to suggest ingenious alternative answers – not the ones I originally had in mind, but valid answers nonetheless. So let's take a look, shall we?

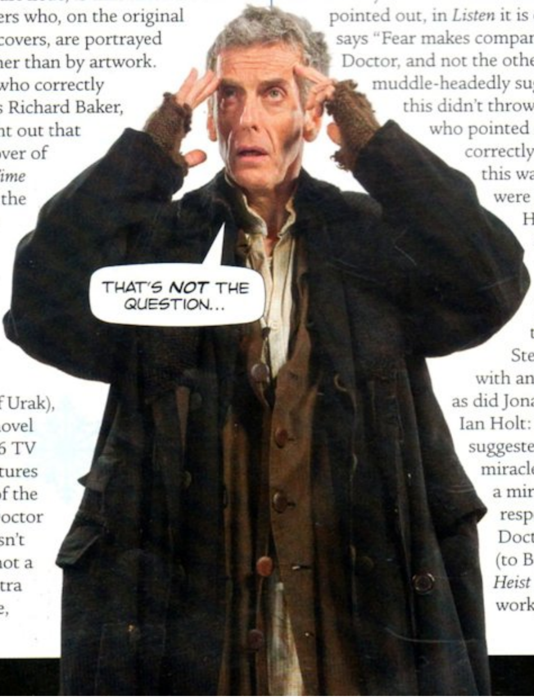
DOCTOR WHO
FOUR TO DOOMSDAY
TERRANCE DICKS
DOCTOR WHO
KINDA
TERRANCE DICKS
DOCTOR WHO
ARC OF INFINITY
TERRANCE DICKS
DOCTOR WHO
TERMINUS
JOHN LYDECKER

First up we have Question 3, which went like this: what connects the Fifth Doctor; the Black Guardian; Monarch; Sanders; Hedin; and no others? The answer, as revealed last issue, is that these are the only named characters who, on the original Target novelisation covers, are portrayed by photographs rather than by artwork. Among the readers who correctly cracked this one was Richard Baker, who went on to point out that the photographic cover of the first edition of *Time and the Rani* depicts the Tetraps (but doesn't count, because no particular one of them can be reliably identified as the named character of Urak), while the novel of the 1996 TV Movie features a photo of the Eighth Doctor (but doesn't count, because it's not a Target book). No extra points awarded here, but Richard's sound observational work earns him a jelly baby.

Doctor Who
TIME AND THE RANI
PIP AND JANE BAKER

Now let's leap ahead to Question 26, in which I enquired: which 2014 episode title was previously spoken by an odd-job man in a library? The answer I was after here was *In the Forest of the Night*, a line from William Blake's poem *The Tiger* which is read aloud by the odd-job man Tommy during his trip to Cho-Je's library in *Planet of the Spiders*. However, two readers – Ben Haughton and Colin Hicks – suggested that an alternative answer might be *Deep Breath*. These words are spoken in a library by the Doctor in *Silence in the Library/Forest of the Dead* – and now that we've seen the Doctor enrolled as a school caretaker, we can consider him an odd-job man, can't we? Hmm. A bit of a stretch – but yes, fair enough, we've decided to allow that point. A jelly baby each for Colin and Ben.

Next we arrive at Question 29, which means we've reached the embarrassing bit where I put my hands up and admit to a silly mistake: I asked for a line spoken by the Twelfth Doctor to Clara in 2014, which the First Doctor had said to Barbara way back in 1963. As several of you rightly pointed out, in *Listen* it is of course Clara who says "Fear makes companions of us all" to the Doctor, and not the other way around as I muddle-headedly suggested. Thankfully this didn't throw many of you: those who pointed out my goof while correctly surmising that this was the line I wanted were Richard Baker, Ben Haughton, David Sharpe and Stephen Cookson. Jelly babies all round. But it doesn't end there: Ben and Stephen also came up with an alternative answer, as did Jonathan Masters and Ian Holt: all four of you suggested the lines "I'm not a miracle worker" / "It's not a miracle worker", spoken respectively by the Doctor in *The Firemaker* (to Barbara) and in *Time Heist* (to Clara). Excellent work, chaps. Points awarded, and another jelly baby each. With one more contentious question to go, Ben is currently in the lead with a total of three jelly babies, while Richard and Stephen have two apiece.


THAT'S *NOT* THE QUESTION...

Finally, we backtrack to Question 25, which I've saved until last with good reason. Just cop a load of this. When, I enquired, did the Twelfth Doctor repeat the very first words of one of his earlier incarnations? The answer I had in mind was *Listen*, in which Peter Capaldi treats us to a verbatim reprise of Tom Baker's first utterance as the Fourth Doctor: "Sontarans perverting the course of human history." Not content with booting that one straight into the back of the net, our old friend Richard Baker here embarks on a lap of honour which leaves the rest of us standing. Richard correctly points out that the Twelfth Doctor can also be heard speaking the opening words of the First Doctor ("What are you doing [here]?") in five different episodes (*Robot of Sherwood, Time Heist, Flatline, Dark Water* and *Death in Heaven*), the first words of the Second ("Stop, stop!") in two episodes (*Into the Dalek* and *Time Heist*), and the first word of the Ninth ("Run!") in another two (*Robot of Sherwood* and *Kill the Moon*). Crikey. Spurred on by this coruscating cleverness, **DWM**'s assistant editor Peter Ware had the temerity to tell me that the Twelfth Doctor also utters the Third Doctor's first word, "Shoes", in *Time Heist* – albeit as part of a longer sentence. But I think that's going too far. No confectionery for Peter. I'm firm, but I'm fair.

"Sontarans perverting the course of human history."

A round of applause, then, for Richard Baker, who has just been engulfed by a colossal avalanche of jelly babies. You won't be surprised to learn that he was one of the two entrants who scored full marks, nor that the other was Ben Haughton, our runner-up in the jelly baby stakes. Congratulations to them both, and to everyone else who entered.

So there we have it. Our revels now are ended, and I must be on my way. February is the month when I traditionally begin hanging around the Barnet Bypass. Well, it's a living. Oh, and I'm afraid I've just been informed that all those jelly babies came from Castrovalva. They never really existed, and they've vanished into thin air. So now I shall do the same. Pop! **DWM**

The Watcher

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN! THE DARKNESS OF GLASS CD!

The Doctor and Leela find themselves stranded on a small island in the latest full-cast audio drama from Big Finish, *The Darkness of Glass* by Justin Richards. The year is 1907, and members of the Caversham Society have gathered on the one hundredth anniversary of the death of Mannering Caversham, the greatest Magic Lanternist who ever lived. But Caversham claimed to have conjured up a demon from the depths of hell. As people start to die, the Doctor begins to wonder if Caversham's story might have more than a grain of truth in it...

The Darkness of Glass stars Tom Baker as the Fourth Doctor and Louise Jameson as Leela. It's out this month from *www.bigfinish.com* on CD (£10.99) or to download (£8.99). We have **FIVE** copies of the CD to give away, to readers who can answer this:

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE DARKNESS OF GLASS
BY JUSTIN RICHARDS
FEATURING JULIAN WADHAM SINEAD KEENAN MARK LEWIS JONES
FULL CAST AUDIO DRAMA
BIG FINISH

Which monstrous creature does the Master summon up in the 1971 story *The Dæmons*?

- **A** Azal the Dæmon
- **B** Beryl the Peril
- **C** Casper the Friendly Ghost

Phone* **09011 542 221** to enter, or post your competition entry to the address below, starting with this sinister incantation: "BMAL ELTTIL A DAH YRAM!"

WIN! EQUILIBRIUM CD!

Still looking for a way out of E-Space, the TARDIS crashes to Isenfel, a realm of snow and ice, in *Equilibrium* – a new full-cast audio drama by Matt Fitton, featuring the Fifth Doctor.

Snarling beasts stalk the frozen plains, a feisty princess leads the hunt, and a queen in an ice palace rules over her loyal subjects. But this is no fairytale kingdom, and everyone in Isenfel knows the price of survival. While Nyssa and Tegan uncover deadly secrets hidden in the palace, Turlough flees for his life across the tundra. And as for the Doctor... he only ever wants to change things for the better. But in a world like Isenfel, such a hope may not even be possible...

Equilibrium stars Peter Davison as the Fifth Doctor, with Janet Fielding as Tegan, Sarah Sutton as Nyssa and Mark Strickson as Turlough. It's out this month from *www.bigfinish.com* on CD (£14.99) or to download (£12.99). We have **FIVE** copies of the CD to give away to readers who can tell us:

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PETER DAVISON IN
EQUILIBRIUM
BY MATT FITTON
ALSO STARRING JANET FIELDING MARK STRICKSON SARAH SUTTON
FULL CAST AUDIO DRAMA
BIG FINISH

Which beings govern the balance of the universe?

- **A** The Black and White Guardians
- **B** The Black and White Hooligans
- **C** The Black and White Minstrels

Phone* **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "ICE. MORE ICE. AND, OH, WHAT'S OVER THERE? MOUNTAINS MADE OF ICE!"

WIN! THE TALKING BOOK OF TALES OF TRENZALORE!

As it had been foretold, the armies of the universe gathered at Trenzalore. Only one thing stood between the planet and destruction – the Doctor. For more than 900 years, he defended the planet, and the tiny town of Christmas, against the forces that would destroy it...

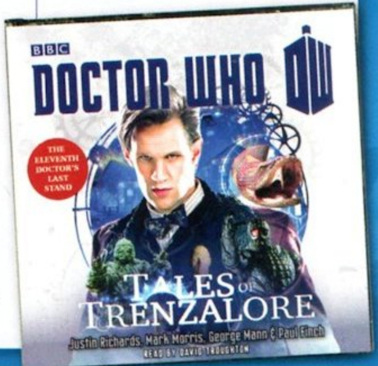
Tales of Trenzalore, set during the events of 2013's *The Time of the Doctor*, reveals some of the adventures had by the Eleventh Doctor, when he stayed to protect the town of Christmas.

Now available as a talking book read by David Troughton, this BBC Audio CD set contains four amazing stories: *Let it Snow* by Justin Richards, *An Apple a Day* by George Mann, *Strangers in the Outland* by Paul Finch and *The Dreaming* by Mark Morris. We've got **FIVE** copies of the set, worth £25 each, to give to readers who can answer this question:

What was the name of the boy who the Doctor befriended on Trenzalore?

- **A** Barnable
- **B** Barnaby the Bear
- **C** Barnabas Collins

Phone* **09011 542 223** to enter (51p per call), or post your entry to the address below, starting with: "SHH! THEY'LL ALL WANT ONE!"



BBC
DOCTOR WHO
DW
THE ELEVENTH DOCTOR'S LAST STAND
TALES OF TRENZALORE
Justin Richards, Mark Morris, George Mann & Paul Finch
READ BY DAVID TROUGHTON

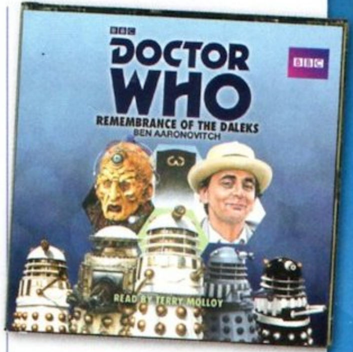
WIN! REMEMBRANCE OF THE DALEKS TALKING BOOK!

With unfinished business to attend to, the Seventh Doctor takes his companion, Ace, to Coal Hill School in London, 1963.

The last time the Doctor was here, he left something behind – a powerful Time Lord artefact that could unlock the secrets of time travel.

Can the Doctor retrieve the Hand of Omega before two rival factions of Daleks track it down? And even if he can, how will he prevent the whole of London becoming a war zone, as the two groups of Daleks meet in an explosive confrontation?

The talking book of *Remembrance of the Daleks*, written by Ben Aaronvitch, was based on his 1988 TV story, and is out now from BBC Audio, priced £20.00. It's read by Terry Molloy, who played Davros in the TV version. Want a copy? You're in luck, then, as we've got **FIVE** copies to give away to readers who can answer the following question:



BBC
DOCTOR WHO
BBC
REMEMBRANCE OF THE DALEKS
BEN AARONOVITCH
READ BY TERRY MOLLOY

By what nickname is Captain Gilmore known to his men?

- **A** 'Chunky' Gilmore
- **B** 'Hunky' Gilmore
- **C** 'Spunky' Gilmore

Phone* **09011 542 224** to enter (51p per call), or post your entry to the address below, starting with: "UNLIMITED RICE PUDDING!"

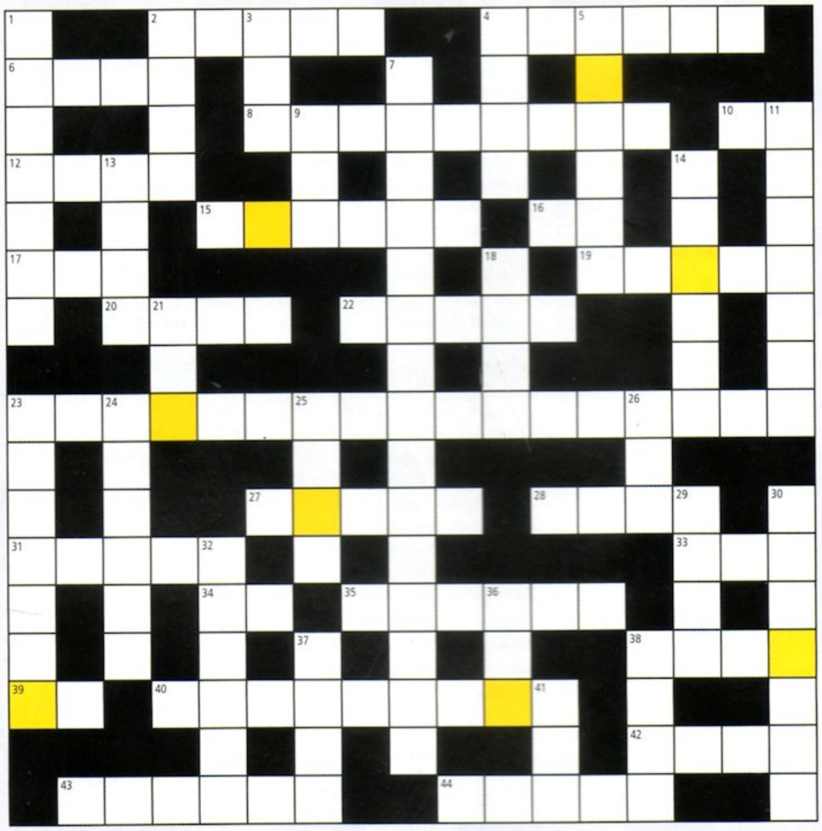
HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 5 February 2015 and close at midnight on Wednesday 4 March 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 483, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 7 March 2015.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Gravitron from your Gravis? Then why not pit your wits against this puzzle?



ACROSS

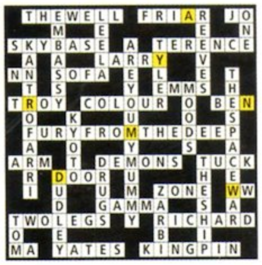
2 (and 19 Across) Device Count Scarlioni used in his theft of the Mona Lisa (5,5)
4 The ship (1,1,1,1,1,1)
6 No ____ - Red Kang (4)
8 (and 35 Across) The Mandrells, perhaps (9,2,4)
10 Production code of the third Cyberman story (1,1)
12 An official at Ian Chesterton's trial (4)
15 ______ *to Danger* (6)
16 (and 40 Across) Servant of Weng-Chiang (2,4,5)
17 First three letters of Bessie's number plate (1,1,1)
19 See 2 Across
20 (and 4 Down) Actor who played two of 23 Across (4,4)
22 _____ Lord or Crabs (5)
23 Robot duplicates (3,8,2,4)
27 Alydon gave these to Susan (5)
28 Vana or Thara, for example (4)
31 Human embodiment of 4 Across (5)
33 Bowie Base ___ (3)
34 (and 11 Down) Played Captain Cook (1,1,7)
35 See 8 Across
38 Collected at space station G715 (4)
39 Production code of the fourth Cyberman story (1,1)
40 See 16 Across
42 (and 13 Down) Area of 4 Across designed for recuperation (4,4)
43 What the Doctor called one of 23 Across (6)
44 Original name for planet in the working title of the story that featured 23 Across (5)

DOWN

1 Victim of the Kantrofarri (7)
2 Victim of the Boneless (4)
3 Amy dressed up as one (3)
4 See 20 Across
5 Slave trader (6)
7 (and 18 Down) The Ninth Doctor's farewell (3,7,2,3,4)
9 Represented by Captain Dent on Uxarieus (1,1,1)
11 See 34 Across
13 See 42 Across
14 Vorg's assistant (6)
18 See 7 Down
21 Production code of the first Third Doctor story (1,1,1)
23 Vicki left the Doctor to be with him (7)
24 Handy villain (6)
25 A companion of the Doctor (4)
26 Liz ___ - *Starship UK*'s monarch (3)
29 A companion of the Doctor (4)
30 Robot maker (7)
32 Gun used by the Chancellery Guard (6)
36 Spirit not served by Peggy in the Queen Vic (3)
37 A friend of Ace (4)
38 Ally of King Yrcanos (4)
41 Spirit served by Peggy in the Queen Vic (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

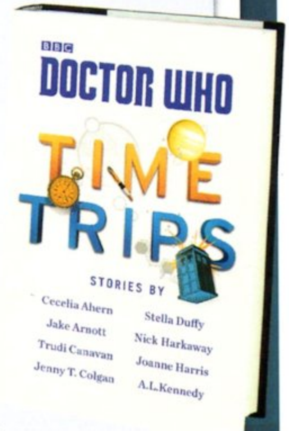


LAST ISSUE'S PRIZE WORD: MAWDRYN

WIN!

THE TIME TRIPS COLLECTION!

The *Doctor Who Time Trips* collection is published in hardback by BBC Books on 5 March, price £20.00. The book brings together, for the first time, eight short stories by noted authors, previously only available individually as eBooks: *The Anti-Hero* by Stella Duffy, *Salt of the Earth* by Trudi Canavan, *The Loneliness of the Long-Distance Time Traveller* by Joanne Harris, *The Death Pit* by AL Kennedy, *A Handful of Stardust* by Jake Arnott, *The Bog Warrior* by Cecelia Ahern, *Keeping Up with the Joneses* by Nick Harkaway and *Into the Nowhere* by Jenny T Colgan. In addition, Jenny T Colgan has contributed a brand new short story within the slip cover of the book. We've got **FIVE** copies to give away to readers who cancomplete the prize crossword and rearrange the letters in the yellow squares to form an adversary faced by the Tenth Doctor.



Phone* **09011 542 232** (51p per call). Or you can post your answer to the address on the opposite page, starting with: "NO SECOND CHANCES – I'M THAT SORT OF MAN."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 5 February and close at midnight on Wednesday 4 March 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 7 March 2015.

WOTCHA

The page that will spend the night in Llandrindod Wells and return in a day or so. Any questions? Splendid.

BY THE WATCHER

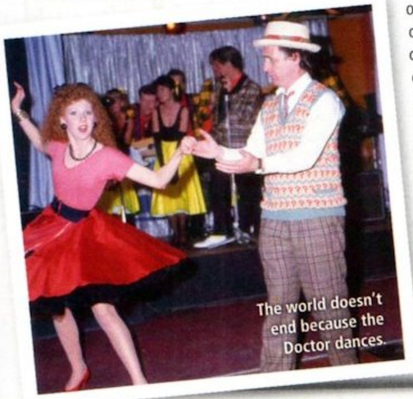
A History of Doctor Who in 100 Objects…

#54

THE NOSTALGIA TOURS BUS

If you're a fan of the *Back to the Future* trilogy, it has doubtless come to your attention that time has finally caught up with Marty McFly. The spacey world of flying cars and hover-boards portrayed in the second film belongs to the unimaginably futuristic year of, er, 2015. Just like those quaint period dramas *Nineteen Eighty-Four* and *2001: A Space Odyssey*, *Back to the Future* has been overtaken by time's winged chariot.

Meanwhile, here in the wonderful world of *Doctor Who*, 2015 marks what I reckon to be an even more unsettling historical catch-up. Brace yourself for the frankly terrifying news that *Delta and the Bannermen* is now 28 years old, and is therefore precisely as ancient as its 1959 setting was at the time it was screened. In other words, if *Delta and the Bannermen* were to be remade today with the same 'nostalgia gap', those fun-seeking Navarino tourists would be holidaying in the year 1987. Instead of teddy-boy suits and poodle skirts, they'd be decked out in a riot of shoulder pads, mullets, spandex shorts and rolled-up jacket sleeves. Rather than oiling up his Vincent and leafing through the rock'n'roll songbook, young Billy would be recharging his Sinclair C5 and belting out *It's a Sin* and *Pump Up The Volume*. Murray would be clutching a copy of *Smash Hits*, and Ken Dodd would waggle his finger and declare: "1987 – the T'Pau years!" In place of the *Dick Barton* theme, the hectic chase music would go "There's Klingons on the starboard bow, starboard bow, starboard bow…" Actually, I'd pay good money to see that.



The world doesn't end because the Doctor dances.

Back to the 50s…

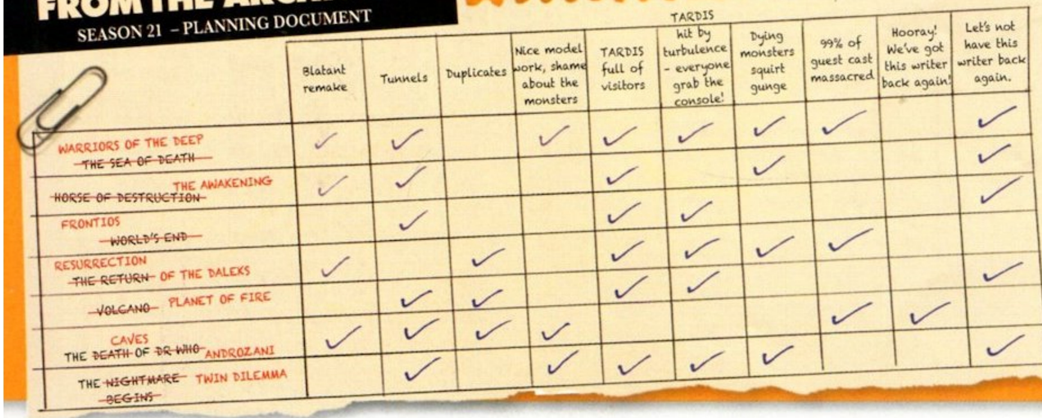
It's interesting to note that this sort of thing is only just starting to happen to *Doctor Who* now, precisely because *Delta and the Bannermen* was one of the first stories to be set squarely within the living memory of a sizeable chunk of its audience. During the show's first couple of decades, historical settings tended to be centuries distant. Sure, there were a few exceptions: we shouldn't forget that World War I, not to mention the gunfight at the OK Corral and even the mystery of the *Mary Celeste*, were events recent enough to have happened in the lifetimes of plenty of older viewers back in the 1960s. *Carnival of Monsters* is a story whose historical setting now seems untouchably remote, but back in 1973 its audience might well have included Claire Daly and Lieutenant Andrews, happily married and enjoying their retirement. Likewise an octogenarian Lord Cranleigh and Ann Talbot, assuming they went ahead and tied the knot after the traumatic events of 11 June 1925, could happily have settled down to watch *Black Orchid* in 1982 – although it might have finished them off.

However, give or take *Mawdryn Undead* with its timey-wimey switchbacks to 1977, these just-within-living-memory settings remained the exception rather than the rule right up until *Delta and the Bannermen* which, among its many admirable qualities, is a more groundbreaking slice of *Doctor Who* than it tends to be given credit for. The Seventh Doctor's fleeting reference to Elvis Presley in *Time and the Rani* feels like the first glimmer of a significant sea-change for the series. *Delta* is *Doctor Who*'s first ever trip to the 1950s, and it single-handedly ushers in a new kind of story – let's call it the 'recent historical' – consolidated over the next two seasons by the show's first visits to the 1940s and the 1960s (as a period setting rather than a contemporary one, that is). These tales added fresh hues to *Doctor Who*'s palette, and they paved the way for much of what we've seen since the series returned a decade ago: we've had plenty more 'recent historicals' like *Father's Day*, *The Idiot's Lantern* and *The Impossible Astronaut*, but more than that, we've seen a recalibration of the show's frame of cultural reference. Where once the Doctor would restrict himself to small-talk about Izaak Walton or the Duke of Marlborough, nowadays he's just as likely to invoke *EastEnders* or *The Lion King*. Where once he offered to take his friends to the opening of the Brighton Pavilion or the Great Exhibition, he's now as likely to suggest going to see Ian Dury or Marilyn Monroe. *Doctor Who* paints on quite a different canvas these days – and, at least in part, we have *Delta* to thank for that.

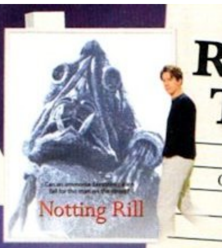
IN A NUTSHELL: Here's to the future.

FROM THE ARCHIVES:

SEASON 21 – PLANNING DOCUMENT



	Blatant remake	Tunnels	Duplicates	Nice model work, shame about the monsters	TARDIS full of visitors	TARDIS hit by turbulence - everyone grab the console!	Dying monsters squirt gunge	99% of guest cast massacred	Hooray! We've got this writer back again!	Let's not have this writer back again.
WARRIORS OF THE DEEP ~~THE SEA OF DEATH~~	✓	✓		✓	✓	✓	✓	✓		✓
THE AWAKENING ~~HORSE OF DESTRUCTION~~	✓	✓			✓		✓			✓
FRONTIOS ~~WORLD'S END~~		✓			✓	✓				✓
RESURRECTION ~~THE RETURN~~ OF THE DALEKS	✓		✓		✓	✓	✓	✓		
~~VOLCANO~~ PLANET OF FIRE		✓	✓		✓	✓				✓
CAVES THE ~~DEATH~~ OF ~~DR WHO~~ ANDROZANI	✓	✓	✓	✓				✓	✓	
THE ~~NIGHTMARE~~ TWIN DILEMMA ~~BEGINS~~		✓		✓	✓	✓	✓			✓



ROM-COM TOP TEN

- NOTTING RILL
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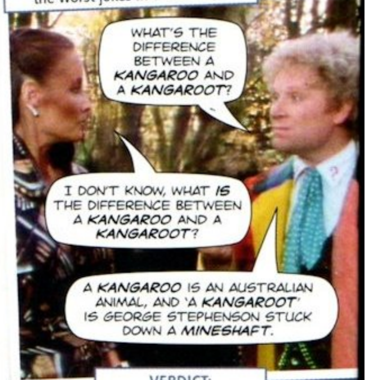
- YOU'VE GOT MEL
- ROMANA HOLIDAY
- THERE'S SOMETHING ABOUT MARA
- 10 THINGS I HATE ABOUT UNIT
- GENTLEMEN PREFER GONDS
- MY BIG FAT GREEN DEATH
- FURY MADLY FROM THE DEEPLY

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist analyses the worst jokes in the cosmos.



WHAT'S THE DIFFERENCE BETWEEN A *KANGAROO* AND A *KANGAROOT*?
I DON'T KNOW, WHAT *IS* THE DIFFERENCE BETWEEN A *KANGAROO* AND A *KANGAROOT*?
A *KANGAROO* IS AN AUSTRALIAN ANIMAL, AND 'A *KANGAROOT*' IS GEORGE STEPHENSON STUCK DOWN A *MINESHAFT*.

VERDICT: "Run that by me again."

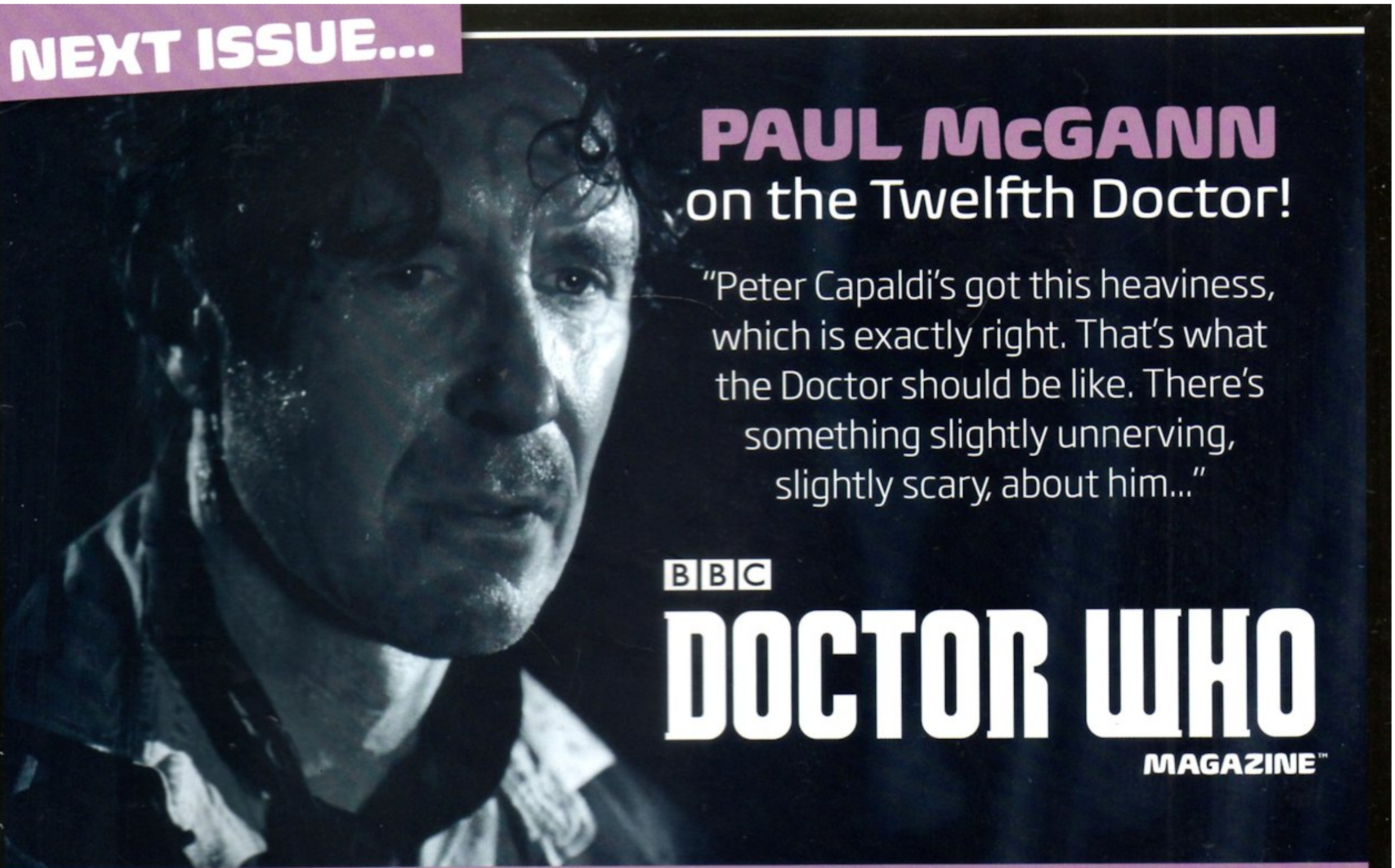
THE Six Faces OF DELUSION

Staying with our 'recent historical' theme, useless facts really don't come much more useless than these. And one of them is even more useless than the others, because it's not even true. Which is the fib?

Answer revealed at the bottom of the page.

1. Catherine Tate was born the day before rehearsals began for *The Dominators*.
2. David Tennant was born the day before the 'spinning signpost' scene in *The Dæmons* was filmed.
3. Freema Agyeman was born the day before Tom Baker jumped into the pit on the first day's filming for *The Creature from the Pit*.
4. Billie Piper was born on the day that most of the studio scenes were taped for Part Four of *Mawdryn Undead*.
5. Matt Smith was born the day after shooting wrapped on *Terminus*.
6. Jenna Coleman was born on the day that Nicola Bryant donned her bald cap to shoot Peri's dramatic exit in *The Trial of a Time Lord*.

ANSWERS: It's Wang-Lo from *Marco Polo* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 6 is a few weeks out: Jenna was actually born during the shooting of *Trial* One-Four. The other five are all true. Pointless, but true.



NEXT ISSUE...

PAUL McGANN
on the Twelfth Doctor!

"Peter Capaldi's got this heaviness, which is exactly right. That's what the Doctor should be like. There's something slightly unnerving, slightly scary, about him..."

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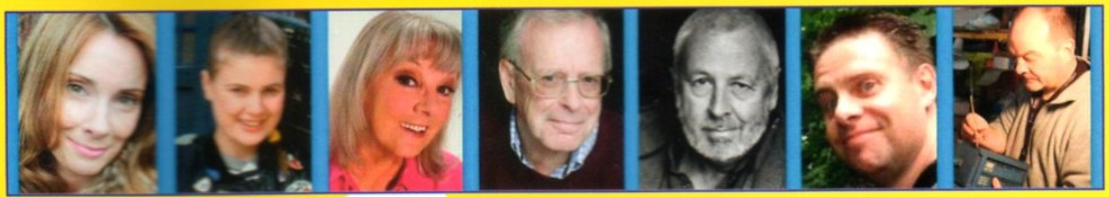

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Nicola Bryant (Peri) **Sophie Aldred (Ace)** **Anneke Wills (Polly)**
John Leeson (K9) **Terry Molloy (Davros)** **Paul Cornell (writer)**
Mike Tucker (who'll be doing a presentation on the special effects)
Ailsa Berk (choreographer, who'll be leading an alien-movement workshop)

are all going to

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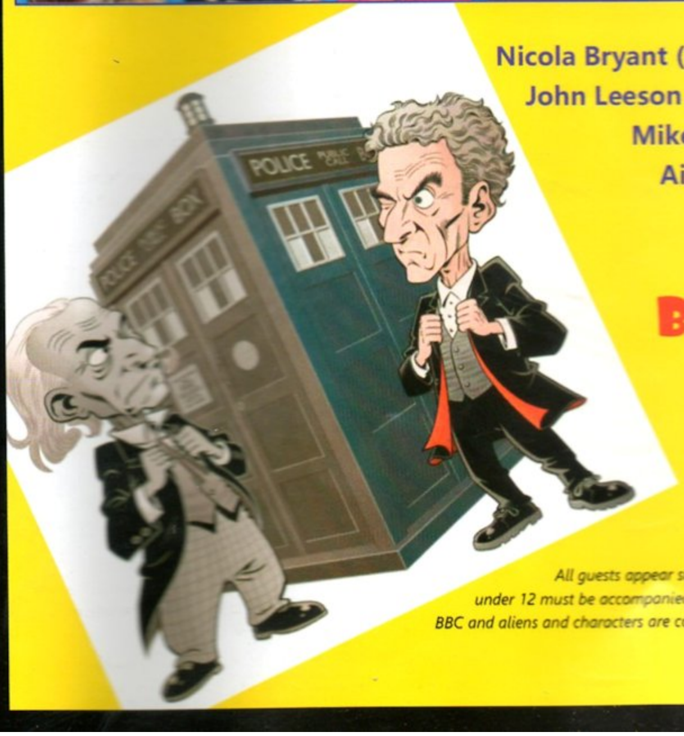

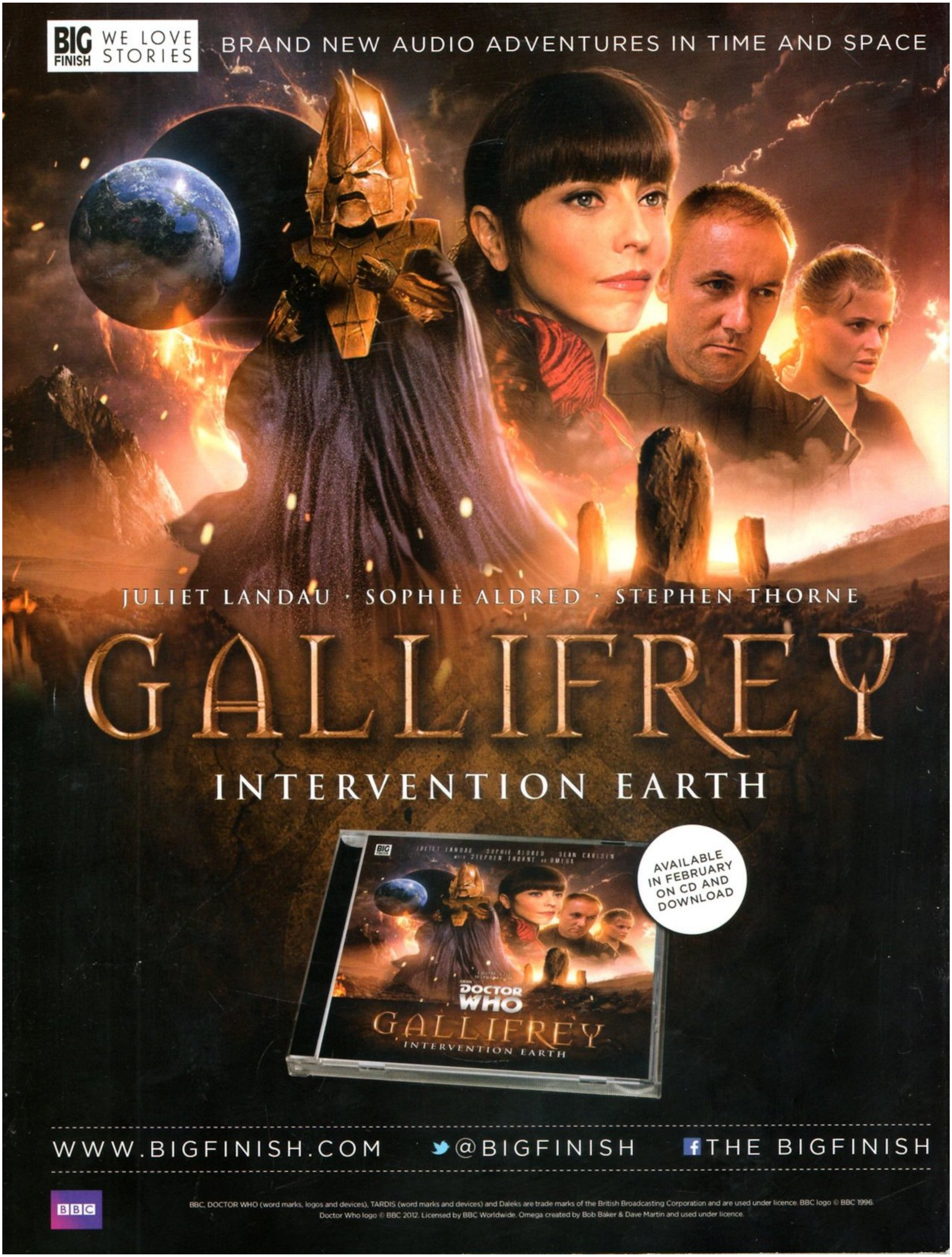

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